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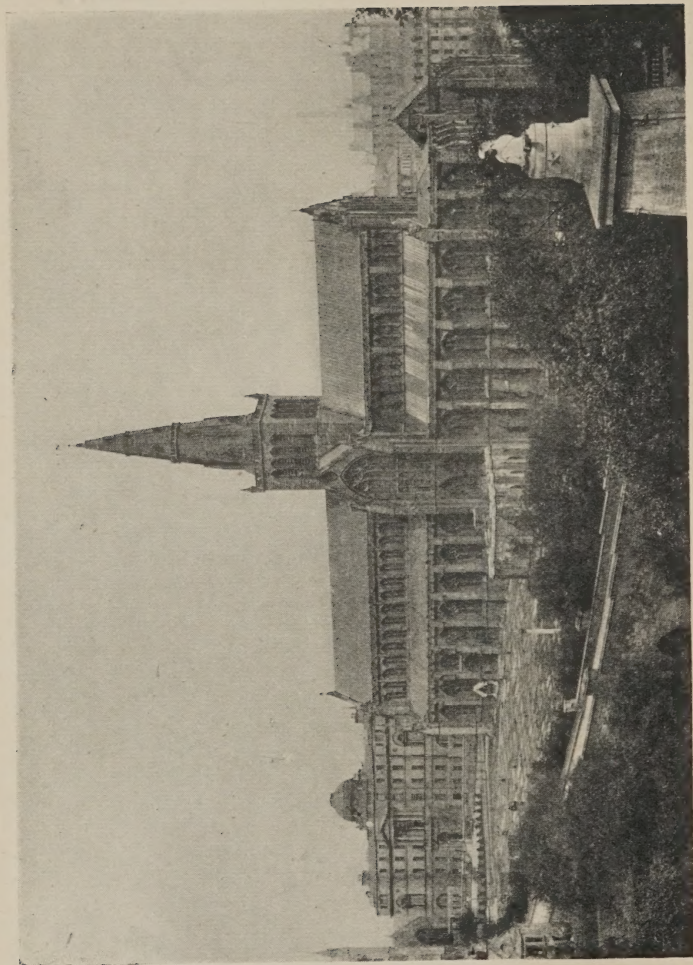
GLASGOW





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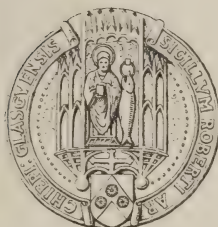
GLASGOW CATHEDRAL FROM THE NORTH



THE CATHEDRAL CHURCH OF  
**GLASGOW**  
A DESCRIPTION OF ITS FABRIC  
AND A BRIEF HISTORY OF THE  
ARCHI-EPISCOPAL SEE

BY  
P. MACGREGOR CHALMERS

WITH XL



ILLUSTRATIONS

SEAL OF ARCHBISHOP BLACADER

LONDON: G. BELL AND SONS, LTD. 1914

“ Ah ! it’s a brave kirk—nane o’ yere whig-  
maleeries and curliewurlies and opensteek hems  
about it—a’ solid, weel-jointed masonwark, that  
will stand as lang as the warld, keep hands and  
gunpowther aff it.” —SCOTT.



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## PREFACE

IN the completion of the chapter on the History of the Church and See, the editor wishes to acknowledge his special obligations to that grand volume, "The Book of Glasgow Cathedral, a History and Description," edited by George Eyre-Todd, with special chapters written by Archbishop Eyre, J. F. S. Gordon, D.D., and others, more especially to the chapters on the Catholic Bishopric, by the editor, and on the Cathedral and Municipality, by James Paton, F.I.S.

He is also indebted to the exhaustive and scholarly work on the Bishops of Scotland, by the late Dr. Dowden, Bishop of Edinburgh, and completed by Dr. J. Maitland Thomson.

*February 1914.*

Bdly  
JUL 21 1914



## ERRATA

Frontispiece, and List of Illustrations, line 1, *for* "NORTH" *read* "SOUTH."

P. 9, line 12, *for* "well" *read* "bell."

P. 18, line 24, *for* "Lockwood" *read* "Lochwood."

P. 20, line 8 from below, *for* "James" *read* "John."

P. 29, line 9 from below, *for* "the end" *read* "p. 53."

P. 40, line 12, *for* "head" *read* "bead."

P. 46, line 2 from below, *read*

"VIVE A REBUS MUNDI; VIVE MEMOR LETI."

P. 55, line 4, *for* "nun" *read* "man."

P. 56, line 8, *for* "S. John" *read* "SS. Peter and Paul."

P. 83, line 21, *for* "spire" *read* "N.W. tower."

P. 88, line 14 from below, *for* "Irongate" *read* "Trongate."

P. 93, line 17 from below, *for* "1630" *read* "1640."



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GLASGOW CATHEDRAL ABOUT 1845  
*From an engraving by R. W. Billings*



# GLASGOW CATHEDRAL

## CHAPTER I

### THE HISTORY OF THE CHURCH AND SEE

S. NINIAN, whose Life was written by S. Ailred of Rievaulx about the middle of the twelfth century, was born of Christian parents about the middle of the fourth century, in the south-western district of Scotland. He went to Rome, where he was regularly trained for the service of the Church, receiving consecration as Bishop to his native land at the hands of the Roman Pontiff. On his way home he visited Tours, in order that he might enjoy communion for a season with S. Martin, from whom, at parting, he procured masons skilled in building in the Roman manner. Settling eventually at Whithorn, in Galloway, the stone church he erected there—said to be the earliest stone church in Britain—was dedicated to the memory of S. Martin, who died in the year 397.

It is impossible to describe the route taken by S. Ninian on his way from France to Galloway. It is recorded, however, that he passed through Strathclyde, and that his visit resulted in the consecration of a Christian cemetery at a popular settlement early known as Cathures, now Glasgow. This early British territory was south of the Roman (Antonine) Wall, which extended from the Clyde to the Forth, and was then occupied by the Romans.

The name Cathures suggests a double fort, probably of the British type. One fort may have crowned the knoll upon which the Bishop's castle stood in later days; the other the higher ground to the west, crossed now by the Rottenrow. There are many interpretations of the name Glasgow. One suggestion derives it from the Welsh *Glas cau*—"green hollows"—which, no longer applicable, is descriptive of the early appearance of the locality, and corresponds with the local vulgar pronunciation *Glescae*.

Only the memory of S. Ninian's visit to Glasgow remained. Nor was his cemetery hallowed by a Christian burial. On the withdrawal of the Romans from Britain early in the fifth century the country was given over to anarchy, Saxon and Briton, Pict and Scot, striving for the mastery. It was not until the sixth century that Christianity was established as the result of the life work of S. Kentigern.

Two Lives of S. Kentigern were written in the twelfth century, more than 500 years after the death of the saint. Both, however, claim to be founded upon earlier works, of which nothing now is known. In the earlier Life—a mere fragment—the narrative ends with the incidents connected with the saint's birth. The unknown author wrote:

"I took up my pen for the honour of the most holy confessor and and bishop, Kentigernus, who, in comparison with others, glittereth like Lucifer among the stars; and just as Symeon, once a monk of Durham, wove together a history of his own Saint Cuthbert, so I, a cleric of S. Kentigern, at the instance of Herbert, the venerable Bishop of Glasgow, have, as best I might, devoutly composed a sort of work, from the material found in the little book of his virtues, and from the oral communication of the faithful made to myself."

The second Life was written about twenty-five years later, by Joscelyn, a monk of Furness Abbey, at the request of Joscelyn, who was Bishop of Glasgow from 1174 to 1199. The monk Joscelyn, who had a considerable reputation as an author of Saints' Lives, wrote in his prologue:

"I have wandered through the streets and lanes of the city, according to thy command, seeking the recorded life of S. Kentigern, whom thy soul loveth; in whose chair the grace of Divine condescension, by the adoption of sons, by ecclesiastical election, by the succession of the ministry, hath caused thy sanctity to preside. Wherefore I have sought diligently for a life of him, if perchance such might be found, which with greater authority, with more evident truth, and with more cultivated style, might be composed, than that which thy church useth; because, as seemeth to most men, it is stained throughout by an uncultivated diction, discoloured and obscured by an inelegant style; and what beyond all these things any wise man would still more abhor, in the very commencement of the narrative something contrary to sound doctrine and to the Catholic faith very evidently appeareth. But I have found

another little volume, written in the Scotie dialect, filled from end to end with solecisms, but containing at greater length the life and acts of the holy bishop."

A third Life, probably a compilation of the fifteenth century, appeared in the "Nova Legenda" of John Capgrave, printed by Wynkin de Worde in 1516. The Bollandists record that S. Asaph wrote a Life of S. Kentigern, but if such a work ever existed it is now unknown.

The twelfth century biographies were written at a time when a great cathedral was reared over the site of the saint's early church and grave, where his relics were placed in a shrine for the veneration of the faithful. They were written manifestly with the express purpose of magnifying the merits of the saint, and are marred to us by insistence upon the miraculous. Some of the incidents recorded appear as echoes of incidents in the life of Christ. Although there is much that is unedifying and strangely inappropriate, it cannot be doubted that the Lives were written round a real personality. The saint's greatness and earnestness of purpose are not wholly obscured. Further testimony to his life and work is borne not only by the dedication of Glasgow, but by the many dedications of his name scattered over the length and breadth of Scotland and in Cumberland. His name and fame were not confined to Britain. A picture of the saint, painted probably in the fourteenth century, is to be seen on one of the small wall-shafts of the south side of the altar in S. Stephen's Chapel, Cologne Cathedral. It is a singular circumstance, however, and must be noted, that there is no reference to S. Kentigern in the Life of S. Asaph, his disciple, nor is his name mentioned in the Life of his great contemporary, S. Columba, which was written by Adamnan about the end of the seventh century. Yet Joscelyn tells the beautiful story of the meeting of those servants of the Lord at Glasgow.

S. Columba, hearing of the esteem in which S. Kentigern was held, "desired to approach, visit, and behold him, and to come into his closer intimacy." The saints, accompanied by many disciples, met at a place called "Mellindenor." Each company was divided into three bands. In the forefront of the processions were placed the juniors, next the more advanced in years, then with the saints walked those who had grown old in good days. On S. Kentigern's side they sang: "In the

ways of the Lord how great is the glory of the Lord." "The way of the just is made straight, and the path of the saints is prepared." On S. Columba's side they responded with tuneful voice, "The saints shall go from strength to strength; unto the God of Gods every one of them shall appear in Zion." The saints passed some days together, and before they parted they exchanged staves in testimony of their mutual love in Christ. It is said that the staff which was given by S. Columba to S. Kentigern was preserved in the church of S. Wilfrid at Ripon as an object of veneration so late as the Reformation. If this meeting of the saints took place then Glasgow is hallowed by its association with the three great Christian missionaries, S. Ninian, S. Columba, and S. Kentigern.

S. Kentigern was born about the year 518. His mother, said to be a daughter of Loth, King of Lothian, and an early convert to Christianity, incurred the anger of her father by her refusal to marry a pagan prince in accordance with his wishes. She was banished from her home and whilst unprotected was violated. After further persecution she was brought to a spot upon the southern shore of the Forth—now thought to be Aberlady—and was cast helpless upon the sea in a frail coracle which carried her safely across the waters to Culross in Fife-shire. Here, upon the shore, and near a smouldering fire left by shepherds or fishermen, her child was born. The traditional spot is marked by the ruins of a church erected to the memory of the saint.

The mother and child were carefully tended by the shepherds, and were brought to the neighbouring monastery, there to find shelter and protection. The aged S. Serf, who presided over the monastery, after certain days had passed, baptised them calling the mother Taneu or Thenew, and the child Kyentyern, or Kentigern, that is, *Lord in Chief*.

Of S. Thenew little more is known. She followed her son to Glasgow and there she died. A church was erected at a later time over the site of her cell and burial place, and the greater part of her relics were placed for veneration in a shrine. King James III granted one half stone of wax for lights at this shrine on 14 October 1475. The modern S. Enoch's Church—corrupted from Teunoch or Thenew—marks the site of this early foundation.

S. Kentigern early endeared himself to S. Serf, earning the

affectionate name of "Mungo" or "dear one." This preference is said to have engendered a spirit of malice in the hearts of some of his companions who sought on several occasions to bring discredit upon him, and to have him punished for their own misdeeds. They killed a tame robin—a favourite with S. Serf, and when he mourned its death, cast the blame upon S. Kentigern. The young saint, called upon to answer, breathed upon the little dead bird with a prayer, and it returned to life. At another time they destroyed all the lights when it was S. Kentigern's duty to attend to them. On the saint discovering what had been done, he went out into the open, took a frozen branch from a bush, for it was dead winter, and breathed upon it with a prayer, and it burst into flame. These stories, which have come down from a remote past, are illustrated by the bird and the tree of the present-day arms of Glasgow city.

S. Kentigern, with such companions as adhered to him, resolved to leave the monastery at Culross. He was then about twenty-five years old. He travelled westward by a place called Carnock, where lived a holy man named Fergus, then sick unto death, but to whom it had been revealed that he should not die until he had seen "Kentigern, the Nazarite of the Lord." Divinely prompted, S. Kentigern attended Fergus until his death. He then placed the dead body upon a new wagon to which he yoked two untamed oxen. Sending the beasts forward, and praying God that they might carry their burden to the place appointed for its burial, he and his companions followed. When the oxen halted at Cathures, now Glasgow, S. Kentigern accepted the sign, and there he buried Fergus, and there he founded his church which he dedicated to the Holy Trinity. This is the story of the first burial in the cemetery consecrated of old by S. Ninian, and thus it was that S. Kentigern took possession of the land for Christ by a grave.

The tomb of Fergus was held in great veneration. In the twelfth century it was "encircled by a delicious density of overshadowing trees, in witness of the sanctity and the reverence due to him who is buried there." No one dared pass over it, or show it disrespect. Although in later times the early tradition was disregarded, it appears certain that the design of the present cathedral was influenced by the desire to avoid interference with this ancient grave. The inscription carved at the beginning of the sixteenth century upon the vaulting of the unfinished



building projecting from the south transept reveals the spot to us to-day.

S. Kentigern laboured successfully for about ten years at Glasgow, and was consecrated bishop, one bishop being called from Ireland to consecrate, after the manner of the early Britons and Scots. On the advent of a new king in Cumbria about the year 553 he, fearing for his life, fled to Wales, to S. David. He afterwards removed to S. Asaph, where he founded a new monastery, and there he remained until about the year 573, when the Christian King Rederech recalled him to his See. Obèdient to the royal command, and not inattentive to the heavenly message—"Go back to Glasgow to thy church and thou shalt be a great nation." S. Kentigern, leaving the new monastery under the charge of the youthful S. Asaph, journeyed northward, accompanied by many disciples. His progress was stayed at Hoddam, in Dumfriesshire, which became a great missionary centre, the saint sending his disciples forth to the distant "Orchades, Noruuagia, and Ysalanda," *i.e.*, the Orkneys, Norway, and Iceland. He did not return to Glasgow until about the year 581. There he laboured with great zeal until his death on 13 January 603. He was laid to rest in a tomb on the right side of the altar of his church, and there it was believed his merits continued to operate in many notable miracles.

Reference may be made here to the earlier reputed miracle which introduces the fish and the ring, blazoned, with the bird and the tree, on the arms of the city of Glasgow. The story is that the queen of King Rederech, S. Kentigern's friend, lost the richly-jewelled ring which had been given to her as a love pledge by her husband. When jealously charged with having deliberately parted with it, she, conscious of her innocence, appealed for help to S. Kentigern. The saint, after resorting to prayer, had the first salmon caught in the Clyde brought to him. Making the sign of the Cross and thrusting his hand into the mouth of the fish, he pulled out the king's ring and restored it to the queen. Bishop Robert Wishart, at the end of the thirteenth century, had this story illustrated on his counter-seal, with the inscription:

REX . FURIT . HEC . PLORAT . PATET . AURUM . DUM . SACER . ORAT .

The monastery founded by S. Kentigern would be, like

others of the period of the Celtic type, protected on the east by the Molindinar stream, which now flows underground, and on the north, west, and south, by ramparts of earth or stone. The church was the principal building within the inclosure, with a refectory, a guest-house, and a number of small dwellings of bee-hive shape, for the saint and his disciples. It is believed that the site of the early church was preserved as the site of the saint's shrine and is recognised still as a place of special sanctity. There is S. Kentigern's Well, inclosed by the present cathedral. The great cross erected by him was in existence towards the end of the twelfth century, and probably remained until the Reformation. His well and his trees—it may be the last remnant of the grove in which the saint erected his church—were preserved until modern times.

It is unfortunate that Joscelyn, who wrote the Life of the saint, did not learn the names of his immediate successors, or was not interested to place them upon record. Unconscious of the higher dignity and reverence that would have been shown by the disciples in continuing their master's great work of evangelization, he tells the incredible story of their striving with each other to end their lives, so that, tasting death with their father, they might pass with him to the heavenly mansions.

Little is known of the religious life of the people of Cumbria during the centuries immediately following the death of S. Kentigern.

The Celtic church,—with which the British church of Cumbria was in communion—owing to its isolation, remained in ignorance of certain changes which had been introduced by the Roman church. In particular it followed ancient usage in determining the period of Easter. It is said that the divergence in custom was brought to the knowledge of both churches about the year 590, when intercourse was renewed on the arrival in Gaul of the Irish monk Columbanus. Earnest efforts were made in the seventh century to secure conformity. In the year 634 Pope Honorius wrote to the Scots—that is the Irish—"earnestly entreating them not to think their small number, placed in the utmost borders of the earth, wiser than all the ancient and modern churches of Christ throughout the world; and not to celebrate a different Easter." The matter was keenly debated. At the famous Synod of Whitby, held in the year 664, to which representatives of both churches were sent,

the judgement was against the Celtic church. Bede relates that in the year 710 Nectan, King of the Picts north of the Forth, banished the Celtic church from his kingdom, and sent to Jarrow for masons who should build him a church after the Roman manner. The work of these masons is preserved still in the lower parts of the tower of the ruined church of Resten-net in Forfarshire. The church in Iona conformed to Roman usage early in the eighth century.

The success of the Roman church in Scotland was due, probably to a large extent, to the spread of the Northumbrian power over the southern part of the country. Bede, writing of the year 731, says that of the four bishops of the Northumbrians, Pechthelm was bishop of Whithorn in Galloway; that the Picts rejoiced to be in conformity with the Catholic Church; that the Scots or Irish in Britain meditated no hostilities; but that the Britons, although brought under subjection, yet "through innate hatred are adverse to the English nation, and wrongfully, and from wicked custom, oppose the appointed Easter of the whole Catholic Church." The statement is not that the Britons had abandoned Christianity, but that, being Christians, they stubbornly adhered to their own usages. And this attitude appears to have been maintained until the beginning of the twelfth century.

The See of York exercised supremacy over the See of Whithorn until the fourteenth century, when Whithorn became part of the Scottish Church. But the claim of supremacy over the Church of Glasgow appears never to have been recognized. When the Prior and Convent of Carlisle furnished King Edward I with extracts from their records, they submitted this extract of the year 1069: "Cumbria now consists of the bishoprics of Carlisle, Glasgow, and Whithorn." If this evidence was reliable then conformity had been secured, and the See of Glasgow was constituted before the twelfth century. But no value can be attached to the record, for Carlisle itself was not a bishopric in the year 1069. When York's claim of supremacy over Glasgow was resisted by Earl David, Prince of Cumbria, early in the twelfth century, the archbishop declared that he was unable to present a complete list of his suffragan bishops of Glasgow, owing to the destruction of the records by fire, but he submitted the names of the three later bishops—Magsuen, John, and Michael. Sedulius "*Episcopus Britanniae*

de Genere Scottorum" is mentioned as taking part in a Council at Rome in 721. It is known that Michael was ordained Bishop of Glasgow by Thomas, who was Archbishop of York from 1108 to 1114. Earl David refused to recognize him, resenting his profession of canonical obedience to York, or treating his ordination as but a part of the policy of York in claiming a supremacy which had never been admitted by Glasgow. This claim of supremacy remained a stumbling-block to the See of Glasgow and to the Church of Scotland for many years.

It is with Earl David, Prince of Cumbria, that we pass from darkness and obscurity into the light and certainty of recorded history. He was the youngest son of Malcolm, King of Scotland, and S. Margaret, daughter of Eadward Ætheling. His elder brother Edgar, when King, delegated the sovereignty of Alban and of Lothian north of the Lammermoors, including Stirling and Edinburgh, to his brother, Earl Alexander, and the sovereignty of Cumbria and of Lothian south of the Lammermoors to his brother, Earl David, who then assumed the title of Prince of Cumbria. It was not until the year 1124, on the death of Alexander, that David became the first feudal King of Scotland.

S. Margaret laboured hard to promote the highest welfare of the land of her adoption. She sought to remove the still existing divergence of custom in the Church in relation to Lent and Easter, and to secure the discontinuance of all rites not in conformity with Roman usage. Her zeal was transmitted to her son David, who founded or re-constituted six bishoprics—Glasgow, Ross, Caithness, Aberdeen, Dunblane, and Brechin: and ten abbeys—Jedburgh, Holyrood, Kelso, Melrose, Newbattle, Dundrennan, Cambuskenneth, Hohmcultram, Kinloss, and Dryburgh.

The first step taken at Glasgow was to prepare a record of the property of the early Church. The *Notitia* of this INQUEST OF DAVID, written in a twelfth century hand, stands first in the *Registrum Episcopatus Glasguensis*, preserved at Blair's College, Aberdeenshire,

The following translation of the document is by Mr. J. T. T. Brown:

"Now seeing that by the evidence of perishable writings and the investigation of public officials, Ordinances of our predecessors are recalled to memory, We by these presents have committed to

record certain matters transacted by the Cumbrian nobles. That is to say, in Cumbria— a certain territory lying between England and Scotia, the Catholic Faith earlier flourishing and increasing in these countries—the Household of Faith, and the Magnates of the Kingdom—the King of the Province co-operating,—in honour of God and of St. Mary the blessed Mother, founded the Church of Glasgow as the See of the Bishop of Cumbria, and confirmed it by proper sanctions according to the pristine religion of the holy Fathers. That church verily with glorious ceremonials and ecclesiastical regulations grew up in the rudiments of the holy faith, and by divine arrangement received S. Kentigern as Bishop, to give to the thirsty the rich plenitude of heavenly knowledge and minister spiritual food unto the hungry as a faithful steward. But, in course of time, the deceitful Destroyer, grieving that the said Church continued so long inviolate, with his wonted wiles, maliciously invented intolerable scandals against the Cumbrian Church. For in sooth after S. Kentigern and his many successors were translated to God for their steadfastness in holy religion, divers insurrections arising everywhere, not only destroyed the Church and its possessions, but likewise wasting the whole country, drove the inhabitants into exile. Thus all good men being banished, after a considerable time, divers tribes of different nations poured in from divers parts and possessed the foresaid desolate territory— different in race and unlike in language, living under manifold customs and not easily agreeing among themselves, they clung to heathenism rather than the worship of the Faith. These wretched inhabitants of an accursed land, living irrationally after the manner of brutes, the Lord who wills that none should perish deigned in his mercy to visit ; for in the time of Henry, King of England, while Alexander, King of the Scots, was reigning in Scotia, God sent them David, brother german of the foresaid King of Scotia, to be their prince and leader to correct their shameless and wicked vices and by his nobility of spirit and inflexible rigour curb their insolent pride. He indeed, burning with zeal for holy living, pitying the wretchedness of the profane multitude, moved by divine promptings, in order to wipe out their reproach by that pastoral care which too long they had lacked, by the aid of his Nobles and Clergy, skilled in counsel, chose as Bishop, John, a certain religious man who had educated him, and had vowed not without effect that his life should be devoted to God. But when the Bishop learned of the savage state of that unhappy people and of the abominable multiplicity of their vices, as one greatly terrified he had arranged to set out for Jerusalem ; yet being consecrated, although against his will, by Pope Paschal, he would by no means put off assuming the duty of the charge he had undertaken, and being readily accepted by the people and welcomed by the Prince and Nobles of the Kingdom, he spread abroad the Gospel throughout the Cumbrian diocese, the



Holy Ghost abundantly assisting him. Therefore David, Prince of Cumbria, chiefly from love to God, but partly also from affection to and by the exhortation of that religious man, caused inquiry concerning the lands pertaining to the Church of Glasgow in each of the provinces of Cumbria which were under his dominion and rule—for he did not rule over the whole of Cumbria—so that eager for the restoration of that Church he might leave to the next generation and their successors a certification of those possessions which of old it had held; these indeed by the help and counsel of the old and wise men of all Cumbria, as far as he was able, he has ascertained as they are hereinafter set forth.”

Then follows a list of thirty-one possessions in land, many of them in the immediate neighbourhood of the church, but others more remote in Dumfriesshire, Roxburghshire, and Peeblesshire.

The *Notitia* discloses that Cumbria, which in S. Kentigern's time extended from the Antonine Wall to the Derwent, was limited now to the territory north of the Solway. Yet Bishop John ventured to exercise his office in the southern province, in Cumberland, bringing upon himself the anger of the King of England. The struggle for supremacy between the Angles, Danes, and Britons doubtless weakened the influence of the Church for a time, but not to the extent of obliterating all knowledge of the boundaries of the lands granted of old for its maintenance. Under Earl David's protection the re-constituted Church entered into peaceful possession of its patrimony. He added the lands of Partick, the churches of Govan, Renfrew, and Cadzow, the swine and cattle taxes through Strathgryfe, Cunningham, Kyle, and Carrick, except when required for his own use, and the eighth penny of all pleas of court throughout Cumbria. The Church of Borthwick in Lothian was acquired from the Bishop of S. Andrews.

Bishop John, wearied with the bitter war waged against him by the Archbishop of York went into retirement as a monk. He was absent when his cathedral church was consecrated on 17 July 1136.

The first cathedral was dedicated in 1136. It was built of stone—the dignity of the new foundation demanded this—and the period of its erection determined that it should be de-

signed in the pure Norman style, with a semicircular apse at the east end of choir. The slope of the ground made a crypt essential. The whole circumstances indicate that the high altar in the choir was placed over the Shrine of S. Kentigern in the crypt, and that both altar and shrine marked the site of the altar in the saint's early Celtic church, on the south side of which he was laid to rest.

No fragment of the Norman cathedral has been preserved, nor any foundations discovered when a search was instituted recently under government sanction. But it will be interesting to trace to what extent the early work influenced that of a later period.

It will be seen, in the description of the exterior, that the western section of the south aisle of the crypt is of early date. The area within measures 24 feet 2 inches by 13 feet 10½ inches. In this small compass is the work of three distinct periods, and here, if anywhere, may be found the secret of the development of the great Cathedral.

The south wall was built by Bishop Walter (1208-1232) in line with his south transept gable. The two vaulting wall shafts in the interior are ten feet apart, from centre to centre. Although in section they closely resemble the wall-shafts in the nave, the mouldings of the bases and capitals are of the matured Early English type. The shafts rest upon a bench-table with a cavetto moulding on the projecting edge, and they carry vaulting ribs of keel-like section. The shafts and the springer stones of the vault are integral parts of the wall, and have not been disturbed.

All that is left of the east wall, to which Bishop Walter's south wall was attached, is a single wall-shaft, resting upon a fragment of bench-table. The section of the massive shaft is sharply keel-shaped, of earlier type than the wall-shafts in the nave. The base has a massive square plinth and early mouldings, and the capital has a hollow-faceted neck moulding, a deep cavettoed octagonal abacus, and is carved with a series of stiff-stemmed trefoil leaves. The deep cope of the bench-table has a simple chamfer on the projection.

The proportions of this work indicate that it was part of a crypt. It is all that remains *in situ* of the second Cathedral which was built by Bishop Joscelyn and was dedicated in 1197.

The position of this wall-shaft in the fragment of wall determines that the arch which it supported projected westward

at right angles to the wall, and interesting proof of this is found on the upper surface of the capital, where the original mortar bed is preserved, to which, it is believed, a small part of the early arch stone adheres.

The shaft was no part of the early thirteenth-century work, and its centre is  $20\frac{1}{2}$  inches from the face of the south wall, yet it was rendered of some apparent service by the introduction of a stray vaulting rib resting upon the capital, and set at an angle, to form part of the vault built by Bishop Walter.

It is probable that at the outset, before he began the construction of the present great crypt and choir, Bishop William de Bondington (1233-1258) followed the example set by Bishop Richard Poore at Salisbury, and erected and dedicated a temporary church of wood. There is no evidence that he retained for service any part of Bishop Walter's work, which may not have been finished.

In the greatly extended new building there was no need to destroy the south wall, nor was it necessary to remove Bishop Joscelyn's pillar when constructing the large open archway in the older east wall. But the north wall was taken down and the vaulting was removed, leaving only the four springer stones on the south, which, as part of the south wall, were perfectly stable.

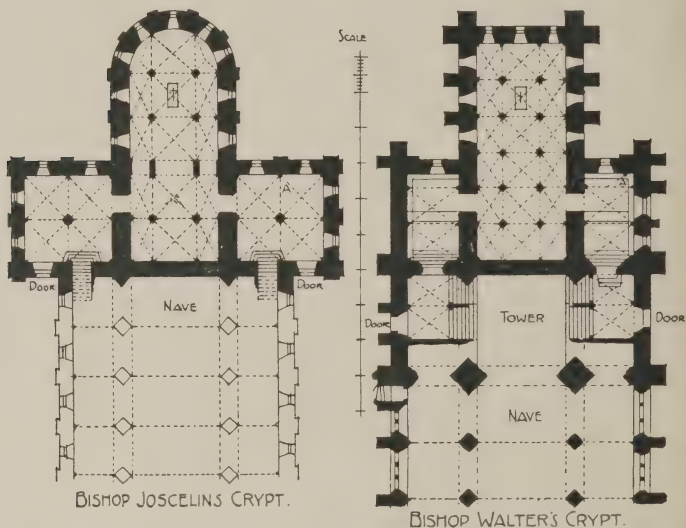
The mouldings of the pillars on the north differ in section from those on the south. New springer stones of the early section, though left incomplete, were made for the old vault, and new stones were also made for the intersections of the diagonal ribs; otherwise the vault was reconstructed of the old material.

The following facts merit consideration. The distance from the north wall to the centre of Bishop Joscelyn's pillar is 12 feet 2 inches; the east wall is continued southward past the pillar; and the south wall is 24 feet 2 inches long.

The suggestion is now offered that the early crypt had north and south chapels designed as transepts, each about 24 feet square, erected to the east of the transept at the crossing, and that Bishop Joscelyn's pillar, marked A upon the plans on the following page, stood in the centre of the east wall of the south transept chapel. An interesting parallel to this arrangement at Glasgow will be found in the crypt of the church of S. Maria im Kapitol, Cologne. The transeptal chapels there, erected on the east of the great transept, are 24 feet square.

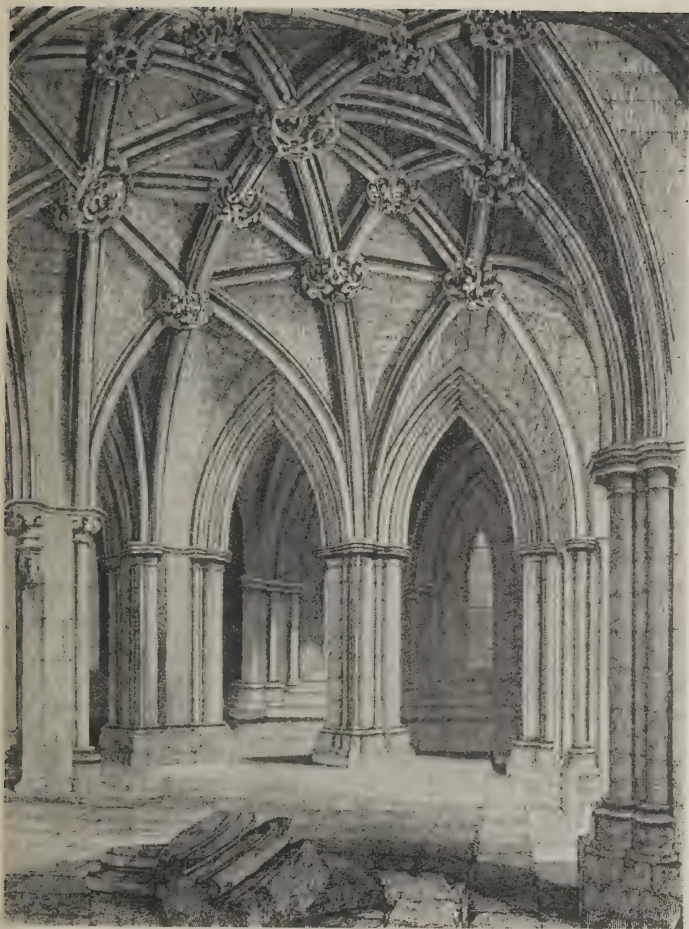
The accompanying sketch plans show: (1) The supposed plan of Bishop Joscelyn's crypt, with its transept chapels, and the shrine of S. Kentigern near the east end. The early Norman apse may have been preserved. (2) The plan of the crypt as altered by Bishop Walter, with part of the transept chapels abandoned, and part retained as aisles.

It will be noted that it was possible to project a transept chapel to the south of the crypt on the east side of and beyond



the line of the great transept, without violating the grave of S. Fergus which was to the south of the great transept.

If these sketches indicate with some measure of accuracy the early conditions, then the Shrine of S. Kentigern was the centre of growth from the earliest to the latest periods. Bishop William de Bondington, although he extended the choir to the eastward far beyond the early limits, maintained the shrine upon its original site. He also placed the western piers of the choir in line with Bishop Walter's eastern wall-shaft, although by doing so he made the western arches of the choir twelve inches narrower than the others.



THE CRYPT OR LOWER CHURCH

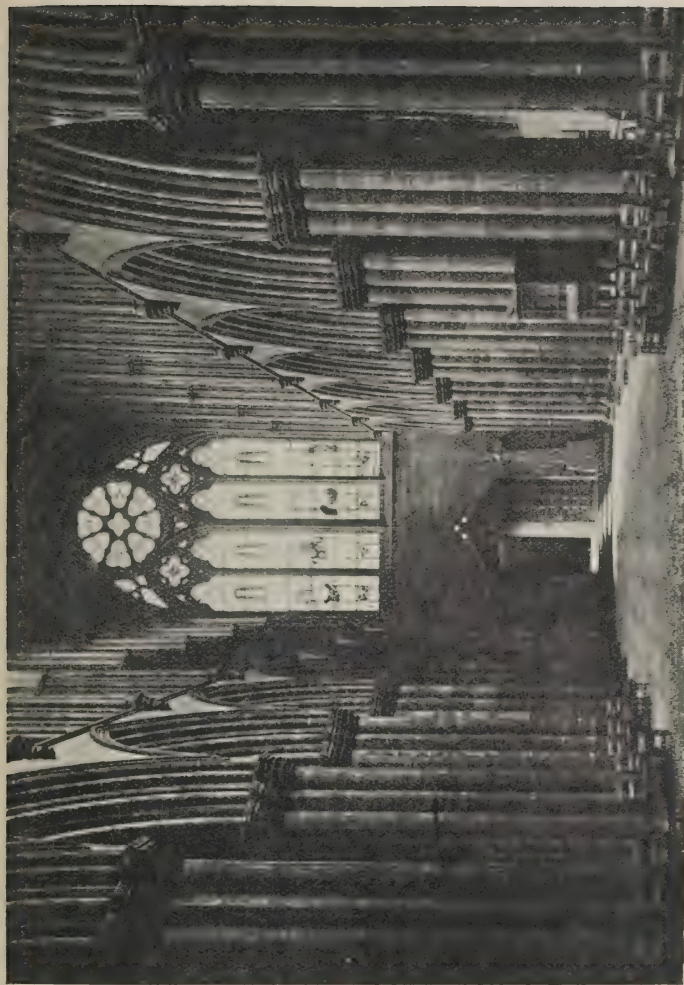
*After R. W. Billings*



Of the bishops who came after Bondington the most notable as builders and benefactors of the cathedral were Robert Wischard, who continued the building of the nave; William Lauder, who completed the central tower and continued the chapter house (which was probably planned and begun by Bondington); John Cameron, who finished the chapter house, built the stone spire, and the consistory house which formed the south-west tower; William Turnbull, who continued the vestry begun by Cameron; and lastly, the great Robert Blacader, first archbishop, who built the crypt of the unfinished Fergus aisle, and erected the rood screen and entrances to the choir and underchurch and the carved canopies of the choir stalls. More particular details of these works will be found in the description of the church and the biographies of the bishops.

The most brilliant epoch in the history of the church and see was the latter half of the fifteenth century. In 1450, under Bishop Turnbull, and by favour of King James II, the borough and bishopric were raised from the status of a common barony to that of a borough of regality or barony royal, held directly from the Crown by a nominal act of service. The bishop had power to appoint provosts, bailies, serjeants, and other officers of the borough, and to remove them at will. Besides the castle in Glasgow he had a mansion in Edinburgh, and palaces at Partick, Lockwood, Ancrum, and Carstairs, together with large landed estates. Forty years later, under Blacader, the see was raised to metropolitan dignity, and attained, as did the kingdom itself, the culminating point of its history under James IV. The cathedral, with its exquisite Lower Church, became on the completion of the nave and the internal decoration of the choir an ensample of architectural beauty, and with the subsidiary adornments of its thirty-two altars, must have presented an aspect of unusual ecclesiastical magnificence.

The constitution of the chapter was based by Bishop Herbert (1147-1164) on that of Salisbury, and the original number of canons was twenty-five. Under Bishop Cameron (1426-1446) this number was increased to thirty-two, making the capitular body the largest in Scotland. Nine of the canons held special offices, namely those of dean, archdeacon, sub-dean, chancellor, precentor, treasurer, sacristan, bishop's vicar, and sub-precentor. The prebends of the canons were derived from benefices or rectories which they held in the diocese, the bishop's vicar



*Photo.*

THE NAVE: LOOKING WEST

*Kynoch.*



being Parson of Glasgow. As every canon had to be in residence at least three months in the year, they each had an official dwelling in Glasgow, and "vicars parochial" were appointed to perform the duties of their benefices and formed, in fact, a large proportion of the parochial clergy. Besides these each had a residential vicar, who had a lower stall in the cathedral and represented the canon in his absence. A third class of vicars were those appointed to carry on the musical services in the choir. They were constituted as a college of vicars-choral by Bishop Muirhead (1455-1473) and the remains of their hall are still extant, contiguous to the north side of the choir.

But the golden days of Glasgow Cathedral were not destined to endure for long, and the sixteenth century ushered in a period of strife both in Church and State. The death of James IV on Flodden Field (1513) let loose civil dissensions which inevitably involved the higher ecclesiastics. Archbishop Beaton (I) who crowned the infant James V, and became Chancellor of the Kingdom under the Regent Albany, had to fortify his episcopal castle against the adherents of the Queen-Mother, and nearly lost his life at their hands. Not many years later the spread of the reformed doctrines introduced more deep-seated dissensions, and in the episcopacy of Archbishop Dunbar (1524-1547) two heretics were burned near the east end of the cathedral. His successor, Alex. Gordon, resigned the year after his election and joined the reformers. In 1560, when Protestantism was accepted by the ruling powers, the Archbishop, James Beaton (II), retired to Paris, taking with him the archives and treasures of the see which were ultimately lost in the French Revolution. The prebends and chaplainries of the cathedral were thereupon appropriated to educational purposes, and most of the other temporalities were disposed of to lay owners or annexed by the Crown.

After an interval of eleven years James Porterfield was, in 1571, appointed as Protestant archbishop, with the object of retaining some portion of the endowments, and the succession was continued by seven more, including James Beaton, who, by favour of King James VI, had the revenues of the Barony of Glasgow restored to him. In 1638 the General Assembly, held at Glasgow, abolished episcopacy; but twenty-two years later the Restoration of Charles II led to a general ejection

of about 400 non-conforming Scottish ministers and a temporary re-establishment of the episcopate.

Seven more prelates held the office of Archbishop until 1688, when episcopacy was finally rejected and Presbyterianism became the established religion of the realm.

The office of Parson of Glasgow formerly vested in the Archbishop or his vicar had, however, never been abolished, and in 1601 was conferred on David Wemyss, the first and, for some years previously, the only minister of the Reformed Faith in Glasgow. A second minister or colleague had been appointed in 1587; and an anomalous position resulted when the restored bishop as Parson became responsible for the stipend of non-conforming ministers. The legal question raised was only solved by the termination of the episcopate. In 1595 Alexander Rowat was appointed minister of the barony, as distinct from the City, the lower or Laigh Kirk (the so-called crypt) being assigned to his congregation as their meeting house. It was so used until 1798, when a new church was built for them. But the parson of the High Kirk remained the official minister of both borough and barony.

During the throes of the Reformation the cathedral had, of course, lost all its adventitious splendour. The effect of Orders in Council for the destruction of images in 1560 had deprived it of its coloured glass, mutilated its sculpture, and destroyed its brilliant altar-furniture. But the citizens were not altogether neglectful of its fabric, dilapidated though it had become. In 1609 the bailies and council, deacons, and certain merchants, deploring "the rwein and daylie decay of our Metropolitan Kirk, river and brig," appointed a Commission under Robert Scott, the minister, and in 1613 obtained a charter from King James granting certain lands for the renewing and upholding of these "two monuments and ornaments of our Kingdom of Scotland." The nature of the work executed is not recorded, but fifteen years later we find the city corporation entering into a contract for the repair of the library (that is the south-west tower, which was demolished in 1846) for the sum of 3,100 marks.

In 1647 the outer High Kirk was constituted as a separate place of worship, and was divided from the Inner Kirk (*i.e.*, the choir) by a stone wall at the east end of the nave. Timber for galleries and lead for the roof were bought in 1649; and in

1657 similar galleries were inserted in the Inner Kirk. Pews were established in 1677, and were at first paid into the



WEST ELEVATION, SHOWING TOWERS, NOW DESTROYED

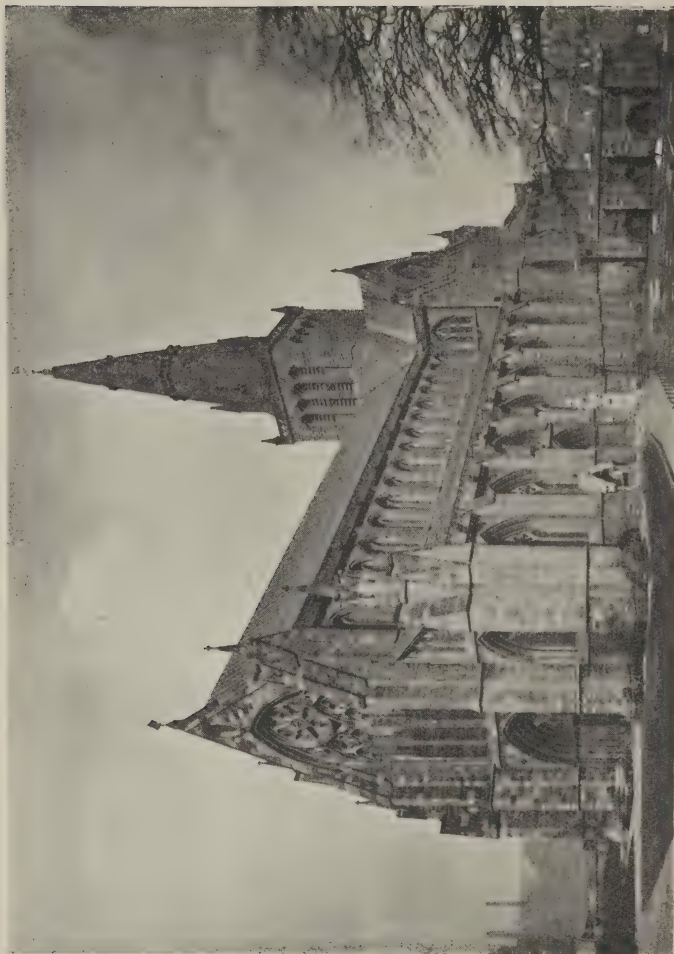
*After Collicie*

town-treasury, but since 1701 they have been kept apart as a special fund for the maintenance of the church. Though the

barony congregation ceased to use the Lower Church in 1798, the heritors still claimed property in it, and it was long used as a cemetery for their families.

Such was the condition to which this noble architectural monument was reduced at the beginning of the nineteenth century. In 1805 a well-known architect, W. Stark, was employed by the Corporation to rearrange the internal fittings of the Inner Kirk. The pulpit, which stood in the middle of the south arcade, was removed to the east end, new galleries were built round three sides, not without considerable damage to the stone-work, and a window was formed in the partition wall between the two kirks. In 1812 the west window was re-opened.

In 1833 a pamphlet published by Mr. Archibald McLellan called attention to the still unsatisfactory condition of the cathedral and suggested the opening out of the whole interior area. This was rendered practicable in 1835 by the removal of the congregation of the Outer Kirk to the new church of St. Paul. A committee was formed, and their operations comprised not only the removal of the party wall, but also the demolition of the two western towers under a misapprehension as to their date, and the partial reconstruction of the west end of the cathedral. Much of this work gave rise to controversy and must now be generally regretted, but as it was carried out with the sanction and assistance of Her Majesty's Office of Works and Treasury the town cannot be regarded as solely responsible for it. It involved the assertion by the Crown of the ownership of the cathedral, the Council being designated its custodians. But in 1856 a dispute arose as to the fees charged for admission, which were represented as needlessly high, and as the Council refused to give way, the control of the building was in the following year placed definitely under Her Majesty's Board of Works.



*Photo.* |

GLASGOW CATHEDRAL FROM THE SOUTH-WEST

[*Kynoch.*]

## CHAPTER II

### THE EXTERIOR

THE Cathedral of Glasgow was founded on a commanding site, but nearly all that was of natural beauty and historic value in the immediate surroundings has been destroyed in modern times. The building has become isolated, and interest is arrested by its own great beauty and not by its setting.

Since the destruction of the western towers the view from the south-west, from which direction the Cathedral is approached, is somewhat lacking in dignity. It appears now to greater advantage from the east.

The north-east view presents a most perfect grouping, which is reminiscent of Salisbury Cathedral when seen from the same point.

The Cathedral is of three aisles, with a nave of eight bays; a choir of five bays and an eastern chapel; a centre tower and spire; north and south transepts; a great crypt beneath the choir, and one to the south of the transept; a Chapter-House and vestry; and a low building projecting northward to the east of the north transept.

The **West Front**, with the exception of the doorway, was designed about the middle of last century, when the two western towers were entirely destroyed. These valuable features, which gave the west elevation a unique character and added an element of the picturesque which the Cathedral now lacks, were deliberately removed by those to whom we owe the restoration of the building, but who were under the mistaken impression that they were additions of late date and of no value.

Measured drawings of the towers were published by Mr. Collie in 1835, and a few of the carved stones are preserved in the Chapter-House. The foundations remain undisturbed under the surface of the ground.

The towers projected westward from the line of the present front, and were attached to the west walls of the side aisles.



The north-western tower—the clock tower and treasury—was taken down in 1848. It was 32 feet square and 118 feet high to the top of the parapet, and was probably built by Bishop Robert Wishart (1271-1316) towards the end of the thirteenth century. The upper part was destroyed about one hundred years later, and was restored by Bishop William Lauder (1408-1425). A stone vault then introduced was carried upon four angle-carved corbels, three of which are preserved in the Chapter-House.

The south-western tower—the consistory house and library—was destroyed in 1846. It measured 34 feet from north to south, and 32 feet from east to west. The rooms were vaulted, and there was a large turret staircase at the south-east angle. Mr. Collie's drawings and the stones which have been preserved indicate that it was built by Bishop John Cameron (1425-1446). A third storey, with crow-stepped gables, was added by Archbishop Law (1615-1632).

The **West Doorway** was erected about the middle of the thirteenth century, and is contemporary with the choir. The opening is divided by a stone mullion, and is lintelled, the tympanum being decorated with subsidiary arches and moulded niches. The jambs have many recessed shafts having moulded bases and capitals, and the great enclosing arch is decorated with a magnificent group of Early English mouldings. There is no sculpture, the whole architectural effect being produced by mouldings.

Up to the year 1832 the ground outside this doorway was allowed to accumulate until it was 6 feet 6 inches above the level of the nave floor.

The **South Side of the Nave** is divided by large buttresses into eight bays. The first buttress from the west front is square, as on the north side, and is probably of earlier date than the others which are chamfered.

The simple splayed base course and the lower part of the wall are the work of Bishop Malvoisin (1200-1202), who planned the nave.

The south door and usual entrance to the Cathedral, in the third bay from the west, is of the same style as the choir and west doorway.

The aisle windows and the upper part of the nave are of later workmanship, and were probably erected by Bishop Robert

Wishart (1271-1316) towards the end of the thirteenth century. The windows are of three lights. The jambs are chamfered, and the elaborate mouldings of the arches and the three lancets



*Photo.*]

[*P. McG. C.*

WEST DOORWAY

die upon them without the intervention of a capital or impost moulding. The tympana under the arches are pierced by three large trefoils, wrought in bar tracery of unique design.

In the clerestory the bays are marked by narrow pilasters,

and contain two windows, each of two sharply-pointed lancets under an arch.

The only carving on this part of the building is on the two



*Photo.]*

*[P. McG. C.]*

NAVE, SOUTH WALL

niches at the south door and the large gargoyles at the aisle wall-head.

A small tablet in the second bay from the east end marks the site of the post-Reformation entrance door to the Inner High Kirk, when the Cathedral was divided into three churches.

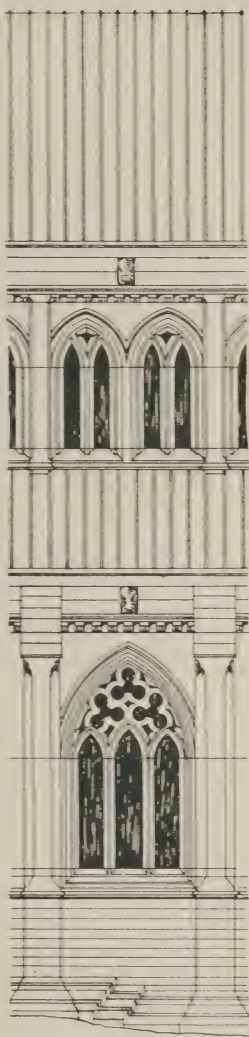
The **South Transept** gable is in line with the aisle walls

of the nave and choir. There are two windows at the level of the aisles, each of two lancets under an arch. The tympana were pierced with circles, but these were filled with large trefoils at the restoration in the middle of last century. The great window in the upper part of the gable is of five lights, divided by a transom supported by cusping. The arch was designed with plain lancets and circles, but when it was restored it was filled with tracery in imitation of the windows of the nave. This transept was completed about the end of the thirteenth century.

The **Fergus Aisle**, which projects southward from the transept, is the crypt, or undercroft of a chapel, which was designed to be the height of the nave and choir aisles.

It is four bays long and two bays broad, and each bay is lighted by a richly-moulded window of two lancets under an enclosing arch. This aisle was no part of the original structure, and in order that it might be built it was necessary to cut deeply into the face of the sloping ground. It is not at right angles to the nave and choir, but the builders sought to rectify this error, in part, by making a difference in the thickness of the south gable, as may be seen in the plan at the end of the book.

The walls were erected about the middle of the thirteenth century, but the work was abandoned, and it was not until the beginning of the sixteenth century that Archbishop Blacader restored the walls and completed the stone vaulting. His coat of arms is carved on the south wall and on the



BAY OF NAVE. EXTERIOR

north buttress of the west wall. Of the upper storey only part of the moulded jamb of the north-west window and part of the interior wall shaft have been preserved.



*Photo.]*

*[P. McG. C.]*

SOUTH WALL OF CHOIR

It was probably in the sixteenth century that the sculptured stones were inserted in the walls above the windows. These represent the Serpent in the Garden of Eden, a camel, a unicorn, a leopard, and some nondescript animals, drawn perhaps from



a Bestiary, and evidently introduced for their moral significance.

The **South Side of the Choir** is three storeys in height.

The aisle of the early crypt, built by Bishop Walter (1208-1232), is at the west, close to the Fergus aisle, and occupies one bay and a half of the choir. The base course is of the



*Photo.]*

*[Annan.*

SOUTH PORCH OF CRYPT

same section as in the nave. The two windows are simple lancets, decorated with a cavetto and chamfer. The mullion and tracery of the larger window have been inserted in modern times.

The foundations of this part of the Cathedral—exposed by the lowering of the surface of the ground when the Fergus aisle was built—were repaired about the middle of last century



with dressed stonework. The bays of the crypt, built by Bishop William de Bondington (1233-1258), are marked by buttresses which correspond with the piers in the interior.

The windows have recessed pillars with moulded bases and capitals carrying richly-moulded lancet arches.

The **South Porch** is in the third bay from the east end of the crypt. It occupies the space between two buttresses, without altering their projection or outline, and is a beautiful example of thirteenth-century work. It is directly opposite the porch on the north side. If the plan of the crypt is considered, particularly the arrangement of the pillars of the centre aisle, it will be found that these porches have been placed in the only bay which gives freedom of access across the crypt, without interfering with the Chapel of the Blessed Virgin or the Shrine of S. Kentigern.

The bays in the choir above are equal in width to two bays in the crypt.

Four of the aisle windows are of three lights. The jambs have recessed pillars which carry moulded arches enclosing three sharply-pointed lancets. The plate of stone between the lancets is pierced by two elongated quatrefoils. The window in the second bay from the west is of four lights, the mullions and tracery being modern.

The clerestory is divided by broad pilasters, with three lancet windows in four of the bays, and two in the west bay next the tower.

The **Chapel of the Four Altars** extends two bays beyond the east end of the architectural choir, and is two storeys in height. The decoration of the windows is of the same character as in the crypt and choir.

The **East End** is of commanding height, the sloping ground reaching its lowest level at this point. The Chapel of the Four Altars is of four narrow bays divided by massive buttresses, with two richly moulded sharply-pointed lancet windows in both storeys of each bay.

It is interesting to observe how the design of the vaulting has influenced the exterior. In the north and south bays, at the level of the crypt, vaulting ribs were introduced to increase the interest and beauty of the vista of the side aisles when viewed from the west. These ribs spring from between the windows. This internal feature is absent in the two interme-

diate bays, and the windows were designed as double lancets within an enclosing arch.

Attention must be directed to the gargoyle which projects from the wall below the sill of the south window at the upper



*Photo.]*

*[P. McG. C.]*

THE CATHEDRAL FROM THE NORTH-EAST

floor level. This is the drain from the piscina in the interior, so that the washings from the sacred vessels discharged into the open air and not into the centre of the wall. This feature is believed to be unique in Britain.

The upper part of the east gable of the choir, seen over the roof of the Chapel of the Four Altars, is modern. The great

east window is of four long, sharply-pointed lancets of unequal height.

The **Chapter-House** and **Vestry** is a square building of two storeys, with large double buttresses at the angles and one



*Photo.]*

*[P. McG. C.]*

THE CHAPTER-HOUSE AND VESTRY

in the centre of each wall. It is attached to the north-east corner of the Cathedral. The staircase at this point, which leads directly from the Chapter-House on the ground level to the roof, was built in the thirteenth century. It is apparent in the interior that the Chapter-House and Vestry were planned and in part executed at this early date. The general design of

the small lancet windows of the Chapter-House, built by Bishop William Lauder (1408-1425), harmonizes well with the work of the thirteenth century. Yet the mouldings are of the fifteenth century. Bishop Lauder's arms are carved on the exterior, above the north window of the west wall. The shield on the north-west buttress has been mutilated, but it probably bore the arms of Bishop Cameron (1426-1446), who continued the work.

The Vestry, on the upper floor, is a beautiful design, with its carved cornice and projecting parapet and the deep weatherings of the buttresses, each buttress being divided into two with the weatherings at different levels. The moulded pointed arches above the straight lintels of the windows were introduced as decorative features to secure harmony with the early work in the choir; but the design may have been suggested by the thirteenth-century window at the south end of the west wall.

The upper part of the building was completed by Bishop William Turnbull (1447-1454), whose arms are carved on the west wall above the north wall.

Archbishop James Law (1615-1631) repaired the roof, and placed a stone in the centre of the stone ridge bearing his initials, I. L. A. G. (*Iacobus Law Archiepiscopus Glascuensis*). The ridge is now covered with lead, and the carved stone is preserved in the Chapter-House.

The **North Side of the Choir** resembles the south side. The door to the crypt is in line with the south porch, and is of interesting design, with a finely moulded arch and carved capitals, and niches in the sides of the buttresses between which the door is formed (p. 36).

The windows of the choir aisle are each of three lights, under an enclosing arch. The lancets are nearly uniform in height, and the plate, or tympanum, is pierced in the centre with a small quatrefoil, and over each mullion with an opening having a cusped head carried upon sloping jambs. These sloping jambs are decorated with small shafts having moulded capitals, a feature which has not been observed in any other building in Britain.

The sill of the window at the west end is now at the same level as the others, but in the original design it was kept high to clear the roof of the building, which projected northwards at this point.

The clerestory windows are of the same design as the windows on the south side.

The sculptured gargoyles, which are of unusual size, are in



*Photo.]*

*[P. McG. C.]*

NORTH PORCH OF LOWER CHURCH

a fair state of preservation, and add greatly to the decorative effect of the exterior.

The **Low Transept** which projected northward from the west end of the choir was evidently built in the thirteenth



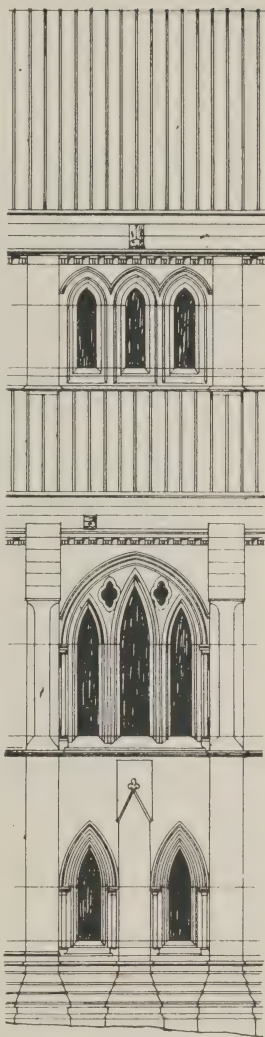
century. It was of the length of the present building, but was two storeys in height, the ridge of the early roof being at the level of the springing of the arch of the choir aisle window. It is possible to distinguish the new stonework introduced into this window at the middle of last century, when the projecting building was lowered to its present height, and its new north wall and doorway were constructed.

The room on the ground floor was vaulted in stone. The upper and lower rooms were connected by a staircase in the thickness of the west wall, part of which remains; there was a richly decorated doorway in the choir aisle, now built up; and a door, also built up, in the crypt.

As there is a plain splayed base course on the outside face of the crypt wall at this point within this low building, it is manifest that part of the crypt wall at the west end is of earlier date, and was erected at a period when the low building was not contemplated.

It is probable that the original north gable had two windows, one on each floor, and that the only means of access to the rooms was by the doors in the crypt and choir aisle.

No early reference to this low building has been found. It is supposed, with some probability, to have been the Hall of the College of Vicars Choral. For two centuries the rooms may have served as Chapter-House and Vestry; at a later date the upper room may have been the choir vestry and song school.



BAY OF CHOIR, EXTERIOR



The **North Transept** was greatly dilapidated and the gable was leaning outwards at the middle of last century. Instead of setting it back to the perpendicular, as was done in earlier days at Beverley Minster, so as to preserve the ancient



*Photo.]*

*[Annan.]*

NORTH TRANSEPT

character of the masonry, the greater part of it was taken down and rebuilt. Its end wall, as on the south side, is in a line with the aisle walls.

The simple splayed base course which appears again, and the doorway at the ground level are part of Bishop Walter's work at the beginning of the thirteenth century. The two windows at the level of the side aisles have each two lancet lights with the tympanum under the enclosing arch pierced

with a large trefoil. The east window had a plain circle before it was restored.

The great north window is of fine proportions. It is of six lights, with a large mullion in the centre dividing the window into two sections of three lights which have sharply-pointed lancet arches, reaching to the lines of the two subsidiary arches. The tracery was added at the period of restoration.

The transept was built towards the end of the thirteenth century, and somewhat earlier than the south transept.

The **North Side of the Nave** is simpler in design and is of earlier date than the south side. The plain base course is Bishop Malvoisin's work. The large buttresses are rectangular. The aisle windows have chamfered jambs and arches, and have three sharply-pointed lancet lights of unequal height, the centre light reaching to the point of the enclosing arch. There is no tracery.

The clerestory windows are designed as on the south side.

Reference has been made to the absence of sculpture on the exterior of the Cathedral. Carving was confined almost entirely to the underside of the gargoyles. Those on the north side of the nave have been well preserved, and the work shows considerable skill. The subjects are, taken in order from the east: (1) a bearded and helmeted man holding a lamp; (2) a man playing the bagpipes; (3) a woman with a child nestling in her bosom; (4) a bearded and cowled ecclesiastic holding a cross in his hand; (5) a fox; (6) a large bird; (7) a woman; (8) a griffin rampant.

The **Central Tower** rises square at the crossing and is without buttresses. There is a group of four broad lancet openings on each side with a transom in two of the four openings, supported by simple trefoil cusping. The squinches and corbels for the support of an octagonal stone spire, start, in the interior, from below the level of the arches of the belfry openings, showing that a spire was included in the original design.

There is no record of the building of the tower, but the details indicate that it was probably erected towards the end of the fourteenth century. It may be the work of Cardinal Wardlaw.

The parapet of the tower, decorated with open quatrefoils, was added by Bishop Lauder (1408-1425). His arms are carved



Photo.]

[P. McG. C.]

THE CENTRAL TOWER AND SPIRE

on the centre of the west face. The parapet was reconstructed and the present corner pinnacles were added in 1756, when the tower was injured by lightning.

The **Spire** rises to about 220 feet above the level of the nave floor. It is octagonal in plan, with a large projecting head on each angle, and is divided into three stages in the height by sculptured and traceried bands. There are four tiers of lunettes, decorated with well designed geometric tracery. The broaches from the square to the octagon are surmounted by tall semi-detached pinnacles. The design is interesting and original, and there can be little doubt that it was completed by Bishop Cameron (1426-1446), whose work in the Chapter-House it closely resembles.



REFORMERS DISMANTLING GLASGOW CATHEDRAL.

*From an old engraving*



*Photo.*]

THE INTERIOR, FROM THE WEST END

[*Annan.*



## CHAPTER III

### THE INTERIOR

THE interior of the Cathedral is marked by a sense of great dignity. There is an unbroken vista from west to east, the stone rood screen at the entrance to the choir being too low to prove an obstruction. Over it the whole of the beautiful east window can be seen, and through its elevated doorway a glimpse is caught, beyond the shadow of the choir, of the clearer light in the Chapel of the Four Altars. Much of the value of this most perfect picture is due to the presence of the screen, which, standing in the middle distance, makes all that is behind it mysteriously far off.

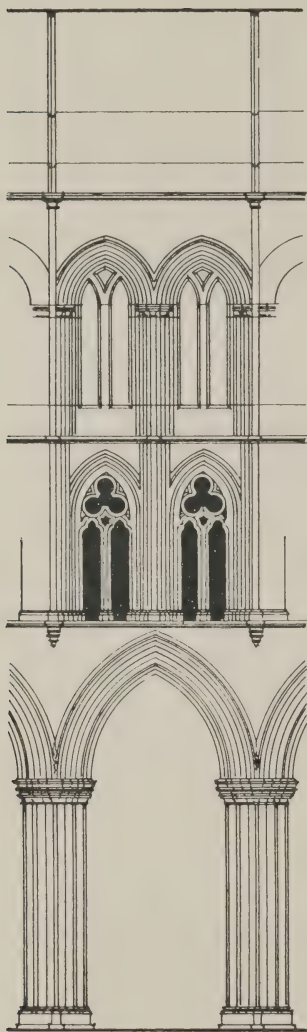
The impression that the mind receives on entering is influenced to a large extent by the effect of light and colour. The painted glass of the many windows throws a dim shadow over all the lower part of the interior, whilst the whiter light from the clerestory windows streams down from overhead near the roof. Then the sandstone, of which the Cathedral is built, is of a rich ivory tint, darkened by age and stained a dark brown colour towards the level of the floor.

But there is another and a most important element. The great architects who designed the Cathedral sought by their art to influence the minds of all who entered within the walls with the mysterious sense of the Divine Presence. That they have been successful in their endeavour is the first and the last impression.

The Cathedral is only 282 feet 6 inches long, but its fine proportions—the suggestion of great length secured by the long ranks of pillars and arches, and of great height due to the myriad of perpendicular lines, and the great beauty of all the workmanship—combine to give it a place amongst the finest creations of Gothic art.

The **Nave** is 123 feet long by 61 feet 10 inches broad at the





BAY OF NAVE: INTERIOR

west end and 62 feet 8 inches at the east end. The centre aisle is 25 feet 4 inches wide, and the distance between the piers of the main arcade, from centre to centre, is 15 feet 6 inches. The piers are 4 feet 9 inches in diameter. The interior wall is 63 feet 6 inches high.

It was begun by Bishop Malvoisin (1200-1202), who was translated to S. Andrews, where he built the Cathedral. It is interesting to find that the measurements of his works there and at Glasgow are almost identical. The figures at S. Andrews are: total width, 61 feet 9 inches; width of centre aisle, 25 feet 10 inches; distance between the piers from centre to centre, 15 feet 6 inches; and the diameter of the piers, 4 feet 11 inches.

Bishop Malvoisin's work at Glasgow, in the Transitional style, is in the lower part of the side walls. The wall shafts, resting upon the bench-tables are keel-shaped in section, and the moulded bases have large square plinths. Although the building of the nave was interrupted, and was not completed until about the end of the thirteenth century, the proportions of the early plan were retained. This gives the nave, with its arcades of eight narrow arches, its most distinctive character.

The main arcade is of great height. Each bay of the triforium has two divisions of two openings,



*Photo.]*

*[Annan,*

THE NAVE ARCADE: FROM THE WEST WINDOW

the arches being filled with bar tracery, similar in design to the tracery in the windows of the south aisle. In the clerestory are two sharply-pointed two-light windows.

The architect, like many of his contemporaries, treated the triforium and clerestory as one feature. The upper part of the wall, near the wall-head, and in front of the clerestory windows, is designed as an open arcade of sixteen arches, two above each arch of the main arcade, supported upon groups of slender shafts which rise from the level of the triforium floor.

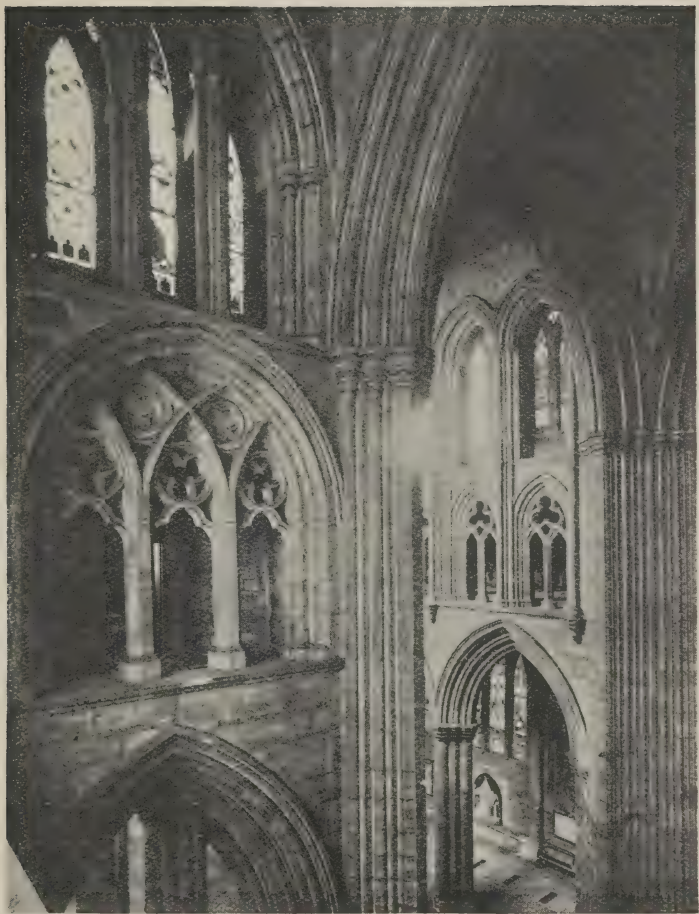
Projecting wall-shafts extend from moulded corbels at the triforium to the wall-head, proving that the centre aisle was not designed for vaulting. The oak roof was of great age. As it was known to be in a dangerously dilapidated condition, its reconstruction was undertaken on the completion of the recent work on the roof of the choir.

The north and south aisles are vaulted in stone. The original design of the thirteenth century is preserved on the north side in bays 1, 2, 3, 4, 7, and 8, from the west. Longitudinal and transverse ridge ribs have been introduced in the fifth and sixth bays, and in the whole length of the south aisle.

There are many interesting carvings in these vaults. On the north side, in the fifth bay from the west are: (1) the arms of Archbishop Blacader (1483-1508); (2) the arms of Richard Muirhead, who was dean in Blacader's time; and, (3) the figure of an angel bearing a scroll with the text, GRACIA DEL. In the sixth bay are: (1) the arms of the Archbishop Blacader; (2) a shield with IHS; (3) a shield with a cross and two pendent scourges, and the texts, IH SPE and MARIA. In the seventh bay are: (1) the arms of Bishop Andrew Muirhead (1455-1473), painted and gilded; and, (2) a shield, azure, a cross, and two roses in chief argent, supported by an angel.

Six crowns are carved in the south aisle, in the vault above the entrance, with a text which is partly destroyed. In the east bay are: (1) a shield bearing the arms of Gordon with the letters A. G. These are the arms of Archbishop Alexander Gordon (1550-1551), and the absence of the mitre may be due to the fact that he had not been consecrated; (2) a shield with the arms of Hepburn; (3) a painted cross in a circle, and the texts MARIA, VIHEA.REBU.MA - -; VIVE.MEMOR.LET.

There are now no furnishings in the nave, with the exception of the modern pulpit, but in ancient days it presented a brilliant



*Photo.*]

*[Ann. an.]*

THE SOUTH TRANSEPT: TRIFORIUM AND CLERESTORY

scene with its beautiful altars, carved screens of the many chapels, font, paintings, statuary, tapestries, and rich metal work. All this art-work of priceless value has been destroyed.

There were fifteen chapels in the nave, and these were dedicated to: S. Michael, SS. John Baptist and Nicholas, S. Machan, Corpus Christi, All Saints, S. Blase, S. Andrew, S. Serf, S. Thomas of Canterbury, S. Christopher, S. Kentigern, S. Cuthbert, S. Molocus, S. Catherine, and S. Bridget.

The chapels on the north side were dedicated to: All Saints, at the fourth pier from the west; Corpus Christi at the fifth pier; and S. Machan at the sixth pier. S. Michael's Chapel was at the second pier from the west on the south side, and the Chapel of SS. John Baptist and Nicholas was at the south-west pier of the central spire. The Chapels of S. Kentigern, S. Cuthbert, and S. Christopher were on the south side, but their exact position is not recorded. As S. Christopher's benediction was sought daily by the devout his altar was probably at the fourth pier on the east side of the south doorway. The position of the other chapels is unknown.

It would seem that these chapels in the nave occupied each a portion of one bay of the side aisles, for it is recorded in the Foundation Charter of S. Christopher's Chapel—founded by John Schaw, Provost of Glasgow, 30th May 1514—that the chaplain and twelve priests should "celebrate mass . . . at the said altar, or at the nearest altar where mass can be most conveniently said, together with the obsequies of the dead on the night preceeding, with ringing of the bell of S. Kentigern."

No consecration cross has been found in any part of the Cathedral. There is no piscina in the nave, nor is there a chrismatory, as in the Church of the Holy Trinity, S. Andrews, for the vessels used at baptism. The font probably stood in the centre or at the side of the nave, at the west end.

The chained Bible for the reader's desk, used about 1642, is preserved with the old hour-glass, pewter plate, and tokens, and two fragments of the ancient glazed tiles of the Cathedral floor in a glass case in the nave. The second volume of the Bible of R. Stephanus—printed in Paris, 1545, once the private property of Archbishop Beaton (II)—is now in the possession of Glasgow Corporation.

The **Transepts** measure 62 feet 10 inches long by 24 feet 8 inches broad. The east side is of the same style and date as



the choir, and the west side and the upper part of the north and south gables were erected with the nave. The tracery in the west triforium is an interesting example, and may be compared with the contemporary work in Sweetheart Abbey.

The roofs are of oak, concealed by modern plaster ceilings. The oak beams of the tower floor were exposed to view until the middle of last century, when the vaulting was completed in plaster.

The steps and parapets leading to the choir are modern.

The lower part of the north and south gables, and the design of the stairs which lead from the nave to the crypt are the work of Bishop Walter (1208-1232).

The north doorway is simply treated with chamfered jambs and segmental painted arch. The doorway in the south gable, now far above the level of the floor of the Fergus aisle, but, as originally designed, only a few steps above the level of the ground, has richly-moulded jambs with attached filleted shafts, and a semicircular arch decorated with Early English mouldings.

It has been stated that the transept is unique in Britain in that the gables do not project beyond the walls of the side aisles. The proportion of length to breadth in the transept is as  $2\frac{1}{2}$  to 1. In Notre Dame, Paris, the proportion is about  $3\frac{1}{4}$  to 1; in Amiens Cathedral  $4\frac{1}{2}$  to 1; and in Chartres Cathedral it is 5 to 1. The Glasgow design was not borrowed from France, nor was it derived from any British model. The suggestion is offered that the position of the transepts was fixed by considerations yet to be described, and the length was determined by the necessity of preserving undisturbed the grave of Fergus, who was buried by S. Kentigern on that day when first he came to Glasgow. Joscelin wrote towards the end of the twelfth century: "The greatest reverence was paid to the tomb of the man of God; nor did any rash fool dare to trample or pass over it without vengeance, for within the revolution of a year many who trod on it or neglected to pay it honour were smitten down with greivous misfortune, some were even mulcted by death. That tomb is to the present time encircled by a delicious density of overshadowing trees, in witness of the sanctity and the reverence due to him who is buried there."

It was not until about the middle of the thirteenth century that an attempt was made to enclose the grave. The fact that the building was abandoned before completion may have been



due to the superstition. It is curious to find that the new work, undertaken here at so late a period as the sixteenth century, was again abandoned.

The **Crypt**, or Lower Church, under the choir, was built by Bishop de Bondington (1233-1258), and is unrivalled for the beauty of its design and construction. It is the greatest art treasure of the mediaeval period in Scotland.



*Photo.]*

*[Annan.]*

THE CRYPT: WITH TOMB OF S. KENTIGERN

It is 123 feet 3 inches long by 61 feet 8 inches broad, and is thus equal in area to the nave. There is a north and south and centre aisle, and a Chapel of Four Altars at the east end.

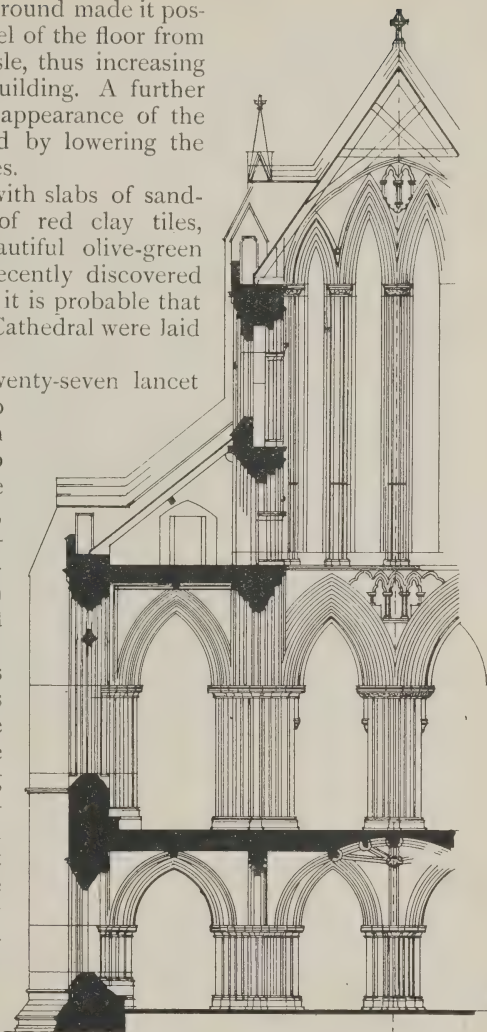
Bishop Walter's simple doorway to the south aisle was retained, but a new richly-moulded doorway with a trefoil head was inserted in the older work at the end of the north aisle. Porches were also provided in the north and south walls, near the centre of the crypt.

The slope of the ground made it possible to lower the level of the floor from that in the early aisle, thus increasing the height of the building. A further improvement in the appearance of the vaulting was secured by lowering the capitals twelve inches.

The floor is laid with slabs of sandstone. Fragments of red clay tiles, covered with a beautiful olive-green glass enamel, were recently discovered under the floor, and it is probable that all the floors in the Cathedral were laid with glazed tiles.

The crypt has twenty-seven lancet windows designed to flood the interior with light, exhibiting to greater advantage than is now possible, owing to the introduction of modern coloured glass, the wealth of decoration lavished upon it.

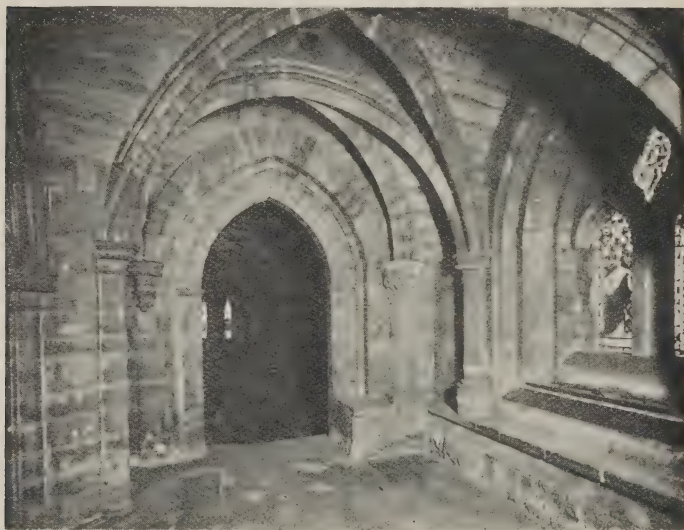
The large piers which carry the piers of the choir above and the alternate smaller piers, forming the arcades which divide the centre from the side aisles, are not built upon separate foundations. They stand upon a continuous rubble stone wall, eight feet thick, which rises to within a few inches of the floor level. This



HALF CROSS-SECTION THROUGH CHOIR AND  
LOWER CHURCH

method of construction, which has contributed materially to the stability of the fabric, may have been borrowed from Salisbury Cathedral, where, however, the foundation wall is continued above the floor level, to form a broad bench between the piers.

The vaulting of the side aisles is of a simple character, and was evidently constructed at an early stage in the progress of the work. It is in the planning of the centre aisle that the un-



[Photo.]

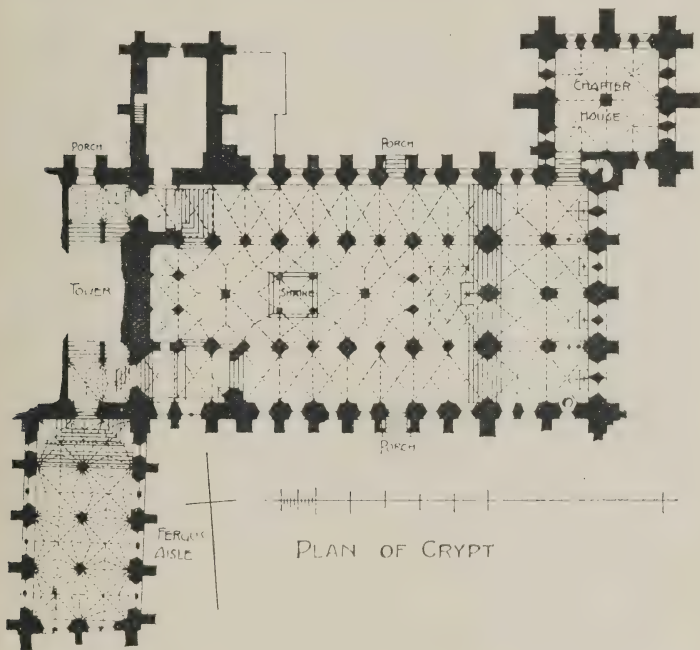
[Annan.

THE CRYPT: SOUTH-WEST COMPARTMENT

known architect has achieved a *tour de force*. The problem he had to solve was: (1) To retain the shrine of S. Kentigern upon its early site; (2) to place the shrine in the centre of a large open area or chapel; and (3) to provide a Chapel of the Blessed Virgin, and by it mark the site of the High Altar in the choir above.

The accompanying plan shows how these conditions were met. The shrine, marked by a group of four slender pillars upon a dais and retained upon its ancient site, stood in the

centre of a chapel, which is 63 feet long by 26 feet broad; and the Virgin's Chapel—26 feet long by 17 feet 6 inches broad, formed within the nine pillars at the east end, under the High Altar—is covered by a vault which rises to a greater height than any other part of the vaulting of the crypt. But no drawing or photograph can portray adequately the wonderful beauty



and infinite variety of this glorious thirteenth-century vault. It has no parallel. The work was executed as originally designed—the springer stones of the vault, built as integral parts of the great piers, prove this—but its construction and completion must have been delayed, as the open area would be required for the scaffolding necessary for the building of the upper walls of the choir. The fracture of several of the springer stones, which have been carefully repaired, was probably due to the

carelessness of those who had the charge of raising the stones by means of windlasses.

The four pillars at the shrine are supported by a foundation wall built as a hollow square. The capitals are richly carved, and the arches and vault bear traces of the ancient colour decoration. It is difficult to assign any reason for the insertion of twelve new springer stones in the arches above these four pillars.

The design of the jewelled shrine which stood at one time upon the dais is illustrated upon the chapter seal. Eight slender shafts supported an elevated platform bearing the shrine, which

was formed like a church with a small spire in the centre. It was probably constructed for Bishop William de Bondington about 1250, for in that year, according to the *Menologium Scoticum*, he furnished the splendid shrine for S. Margaret's relics in Dunfermline Abbey of similar design.



Photo.]

[P. McG. C.]

CAPITAL IN CRYPT

The true position of the two large sarcophagi preserved at the west end of the crypt is unknown. One of the stone

covers is carved with a thirteenth-century floriated cross.

The thirteenth-century tomb, fragments of which are preserved in the Chapter-House, was designed to stand in the western arch on the north or south of the Blessed Virgin's Chapel. The sill stone of the tomb, checked to the outline of the moulded bases of the piers, proves that the upper surface of the great foundation wall must have been removed if any burial ever took place. A search, undertaken under Government sanction, revealed that the south wall is undisturbed, but the north wall has been removed on its southern face to the full extent of the arch, leaving a space sufficient for a coffin. The true position of the tomb was thus determined.



It may be that the tomb was associated with the interesting and probably unique sculptures in the vaulting of the north aisle. We have here: (1) the portrait of a bishop; (2) the portrait of a nun, whose hair is dressed in the fashion adopted by the nobles at the middle of the thirteenth century; (3) the beautiful face of a lady; (4) the head of a bearded king; and (5) the head of a little child. These are the portraits of King Alexander II, who died in 1249; of his little child, afterwards King Alexander III; and of Bishop William de Bondington. The lady's portrait may be that of Isabella de Valoniis, whose splendid gift aided the cathedral building; and the man's portrait, close to the tomb, may be that of her deceased husband, Sir David Comyn of Kilbride.

The interesting paintings on the vaulting of the south aisle were executed about the middle of the seventeenth century. Fragments of colour remain, and the outlines of the many panels painted with texts are ornamented with Renaissance strap-work.

The **Chapel of the Four Altars**, in the crypt at the east end, is at a lower level (now nine inches lower than in mediaeval times), and is reached by a flight of steps which extends the full width of the Cathedral. In the original design the steps were probably confined to the side aisles, with an ornamental parapet at the Blessed Virgin's Chapel.

The plan of this chapel was unique in Scotland until 1450, when the designer of Roslin Chapel adopted the Cathedral of Glasgow as his model. It is derived from the south-western district of England, and is known as the Salisbury plan. Elias de Dereham, the reputed architect of Salisbury Cathedral, designed an addition to or a restoration of the west end of Romsey Abbey, and here, in the east end of the late-Norman choir, he probably found the plan he adopted in his great work. Glasgow was early connected with Salisbury, and Robert the Scot, the Canon of Salisbury whom Bishop Richard Poore sent to Scotland in 1219 to solicit alms for his new cathedral, may have visited Glasgow. Bishop Poore was translated to Durham and, although he did not build the Chapel of the Nine Altars there, it is understood that the magnificent work was projected by him; and we know that Bishop William de Bondington evinced his interest in the contemporary work at Durham by granting twenty days' indulgence to all who would render it financial support.



The four altars are divided by screen walls pierced by double arches. They were dedicated to the following saints: S. Nicholas, on the north; SS. Peter and Paul, S. Andrew, and S. John the Evangelist on the south.

S. Kentigern's well, once in the open air, is in the south wall.

Bishop Robert Wishart was buried in 1316 in the heart of the wall, between the altars of S. Andrew and S. John. His grave is marked by a wide arch in place of the original double arch, and by a finely sculptured though sadly mutilated effigy.

The **Chapter-House** doorway at the north-west corner of the crypt is the finest in the Cathedral. It is richly sculptured. The broad carved band on the east side, springing from a scaley monster at the base, is continued round the arch to the level of the capital on the west side, where the design is changed to a series of small recessed panels. The story illustrated in these cannot be deciphered, owing to the decay of the lower part. As the three upper panels are carved to represent: (1) Christ, with His hand in benediction, (2) a bishop, and (3) one who reads from a large volume, the suggestion may be offered that the series illustrate the Religious Life.

The Chapter-House is 28 feet 7½ inches square, with a pier in the centre supporting the stone vault. The dean's seat, in the middle of the east wall, is raised six inches above the level of the stone benches, and has an ornamented canopy bearing the sculptured arms of Bishop William Lauder (1408-1425), and the inscription:

WILMS : FUDA<sup>T</sup> : ISTUT : CAPILM : DEI .

William founded this Chapter-House of God.

The stone vaulting, with moulded ribs of thirteenth-century type, is the work of Bishop John Cameron (1425-1446). It is obvious that as the greater part of the south wall of the Chapter-House, with the springer-stones of the vault, was part of the Cathedral built in the thirteenth century, the lowness of the vault and its nearness to the eye made it necessary to preserve the early mouldings in the later work.

The four carved bosses in the vault represent: (1) the arms of James I, King of Scotland, supported by two lions—as James returned to Scotland from his long captivity in England in April 1424, this is one of the earliest illustrations of his arms;



*Photo.*]

[*Annan.*

THE CHAPTER-HOUSE DOOR

(2) the arms of Bishop Cameron, on a lozenge, with two salmon; (3) the rampant lion impaling the three leopards of England. This is meant for the arms of Joan Beaufort, Queen of James I, but the three fleurs-de-lis borne by her are omitted. Was the sculptor patriotic, and was his mind so filled with the tale of the wonderful deeds wrought at the moment by Scot's soldiers on the soil of France in aiding the Maid of Orleans to free her country from the English yoke, that he refused the honour of the lilies? And (4), the arms of Archibald, fifth Earl of Douglas and second Duke of Touraine. We have here the arms of one of the victors of Baugé. The Duke's interest in the Cathedral is indicated in a charter confirmed by him at Bothwell in 1429, where a penalty in lease is to be paid to the "Kirkwerk" of Glasgow.

Many interesting stones are preserved in the Chapter-House. There are several fragments of twelfth-century workmanship; three carved corbels from the vaulting of the north-western tower, stones from the consistory house, and a great part of the thirteenth-century tomb from the crypt.

The **Choir** is 92 feet 5 inches long, by 63 feet 7 inches broad. The centre aisle is 24 feet 6 inches broad, and the distance from centre to centre of each pier, except in the case of the eastern arches referred to on the next page, is about 19 feet. The interior wall is 59 feet 6 inches high from the level of the floor.

The piers are formed of a cluster of small attached shafts with carved capitals (unfortunately restored in cement), resembling in character the contemporary work in the north transept of York Minster. The arches are but slightly pointed. Wall-shafts rise from the top of the capitals to the wall-head, where they supported the oak tie-beams of the early roof.

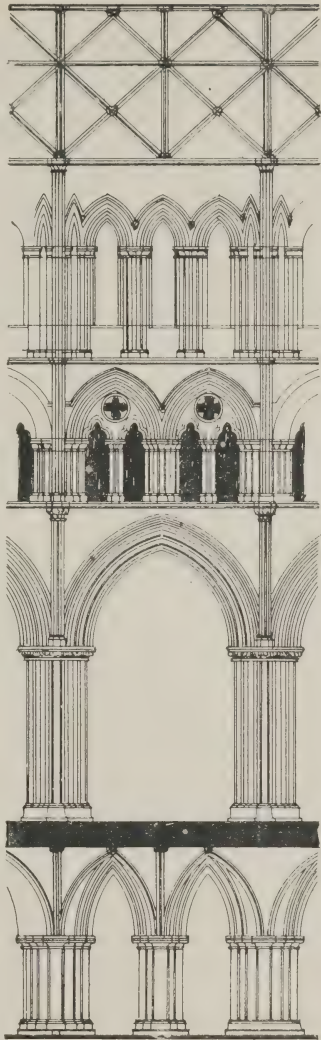
The bays of the triforium have two arches, each enclosing two openings. In three of the five bays these openings have cusped heads and the tympana are pierced with a quatrefoil. In the east and west bays the openings have long lancets and the tympana have trefoil piercings. The variation of the design in this important feature, due to the narrowness of the outer bays, adds to the interest of the work. The details of this second storey were designed with wonderful care. Probably nothing could illustrate better the architect's constant vigilance than his introduction of a small carved leaf at the interior angles of the

bell-shaped moulded capitals. As the pillars are moulded on the front only, and are, in fact, but half pillars, this leaf softens and disguises the sharp line which otherwise would have been disclosed.

The clerestory is designed as a continuous arcade.

The main arcade, at the floor level, is carried across the east end. The width and general proportions of the cathedral made it necessary that there should be a centre pier with two arches. By introducing this unusual feature the architect preserved the harmony of his design, and this was further secured by making the great east window above of four lights, with a pier on the centre line of the gable. The upper part of the gable has gained immensely in beauty and dignity by the omission of the triforium storey, which is present in Salisbury Cathedral. The sill of the window is at the triforium floor level, and the four tall sharply-pointed lancet arches, of unequal height, spring at the level of the wall-head.

The timber gallery, near the roof, over the rood screen at the west end, from which the Crucifix and the attendant figures of S. Mary and S. John were suspended, has been destroyed, but, at the moment of



BAY OF CHOIR: INTERIOR

writing, the arched doorway from the tower to this gallery was being restored.

The roof of the choir, which was in a dangerous condition, is also being restored, under the superintendence of Mr. Oldrieve, the government architect for Scotland. It has seen many changes. The thirteenth-century oak roof was of simple trussed rafters, strongly held at the foot by large wall-beams mortised to horizontal tie-beams, which were placed about 9 feet 6 inches apart. The rafters were cut to the form of a cusped arch, following the line of the stone moulding on the east gable. This roof was altered. The tie-beams were cut away; large arched ribs with late mouldings were introduced; the undersides of the rafters were covered with oak lining; and panels were formed, the mouldings of which were set in the fashion of a S. Andrew's cross, with a large carved boss at the intersection of the mouldings. The panels resembled those in the oak roof of the nave of S. Machar's Cathedral, Aberdeen. The re-construction was probably carried out by Archbishop Robert Blacader. The design cut on one of the roof rafters, is a sketch of the late vaulting of the Fergus aisle. That Archbishop Blacader had work of this kind in hand at the beginning of the sixteenth century is proved by the agreement dated 14th May 1507, in which Thomas Tayt, Burgess of Ayr, undertook to bring in his boat to the Archbishop "twelve fuderis," or, as it is reckoned, 20,160 lb. of lead. The metal doubtless came from the mines at Leadhills. The plaster ceiling of 1824, which was removed a few years ago, was a copy of the sixteenth-century design. Underneath it was found the remains of a previous plaster ceiling of uncertain date.

The aisles of the choir were vaulted in stone in the thirteenth century, but at a later time longitudinal and transverse ridge ribs were introduced. The coloured coats of arms and other decorations which were also added gave artistic and historical interest to the interior. These decorations are, beginning with the western bay of the south aisle:

I. The symbols of the Evangelists, on shields, over the names MATHIAS, MARCUS, LUCAS, and JOHANES; a shield carved with a deer hunted by a dog; and a shield with the arms of Archbishop Blacader over his motto, IN LAudem DEI.

II. A shield, with the arms of Wardlaw over the name VALTERUS CARDINALIS, under a cardinal's hat; a shield with





*Photo.*]

[*Kynoch.*

THE CHOIR, LOOKING WEST



the arms of Blacader with the name ROBERTVS ARCHIEPIS, and the motto as before under a cross; on a shield the figure of a saint rising as from the sea(?), over a broken text; and a pointed shield showing a hand, but otherwise illegible.

III. A shield with three fleurs-de-lis, under a crown, for France; a shield, first and fourth, a fleur-de-lis; second and third, a chevron, a boar's head in base, under a crown, believed to be a foreign coat; a tierced shield, a saltire and a chevron in chief and a lion passant in base, under a crown, believed to be a foreign coat; and a pointed panel with the centre ornament defaced.

IV. A shield on a chevron three stars, with the collar of a knightly order, under a mitre and archbishop's cross, believed to be the arms of a foreign archbishop; a shield under a crown with the letter M, similar to the carving on the south wall of the Fergus aisle, doubtless the initial letter of the Blessed Virgin's name. Two other panels have been destroyed.

V. Shields bearing the symbols of our Lord's Passion:

(a.) The pillar and rope over the word COLVMP . . .

(b.) The two scourges over the word FLAGELLA.

(c.) The crown of thorns over the words CORONA SPINA.

(d.) The three nails, almost defaced.

Other decorations are: Archbishop Blacader's arms and motto; on a shield a chevron chequy between three boars' heads, supported by two unicorns sejant; above, the motto IN MY DEFENS; and a shield, on a fess three roses. Two pointed shields cannot be deciphered. There is an interesting representation of the Holy Trinity—three faces in one—carved near the foot of the vault.

Archbishop Beaton's arms and his initials, I. B., are carved in the three western bays in the north aisle. The fifth bay contains the arms of Archbishop Blacader; the arms of Robert Forman, elected dean between 1504 and 1507, and appointed vicar-general, 16th June 1508, previous to the archbishop leaving for the Holy Land; and a shield impaled, the rampant lion on the dexter side only being decipherable.

It is difficult to explain the purpose of those heraldic decorations. They may be records of benefactions.

The door at the west end of the north aisle, which gave access to the room—it may be the hall of the vicars choral—in the upper floor of the low building projecting northward, has



*Photo.*]

THE CHOIR ARCADES

[*Annan.*

been destroyed. Sufficient evidence remains, however, to show that it was of considerable size, and was decorated with projecting pilasters.

No part of the ancient furnishing of the choir remains. The present pews and the pulpit made of oak from the Cathedral roof, were introduced at the period of the restoration in the middle of last century. The marble platform at the east end, the communion table, reredos, lectern, etc., and the great organ have been gifted in recent years.

The **Chapel of the Four Altars**, at the east end of the choir, with its tall pillars and beautiful lancet windows, is the most graceful and well proportioned part of the Cathedral. The altars, which were probably enclosed by carved oak screens, were dedicated to: (1) SS. Stephen and Laurence in the south; (2) S. James; (3) S. Martin; (4) This altar, in the north, was probably dedicated to S. Ninian. A shield bearing the arms of Bishop Andrew Muirhead on a pastoral staff has been inserted in the vaulting at the south-west corner of the chapel. The only piscina now in the upper church is at the south end of the east wall, close to the interesting monument to Archbishop James Law (1615-1632) (see p. 89).

The ancient oak vestry door is still in use, and is interesting as being the only remaining part of the early timber furnishings.

The **Vestry** is 28 feet 6 inches square, with a centre pier supporting the stone vaulting. It is difficult to understand why the floor was placed far below the level of the choir floor, as the height of the Chapter-House beneath was thereby deliberately reduced.

The carving of the centre pier has not been completed as designed. One half only of the base is carved, and the four bands of stone left rough for carving on the tall shaft remain rough to this day. The arms of King James I and of Bishop Cameron are carved on the capital. Had this work been executed it would have added greatly to the interest of the Cathedral. In beauty of design and in skill in craftsmanship it would have outshone the contemporary work at Roslin Chapel.

In the vestry, as in the Chapter-House, a considerable part of the south wall was built in the thirteenth century. The junction of the late with the early work is on the west side of the south window. The thirteenth-century springer stones of the stone vaulting were retained by the architect of the fifteenth

century, but he completed the vaulting with mouldings of his own period and design, trusting doubtless to the height of the vault to render obscure the inharmonious meeting of the two



*Photo.*]

[*Annan.*

THE CHAPEL OF THE FOUR ALTARS

mouldings. The vestry has a large open fireplace and three wall-presses.

The stair at the door leads downwards to the Chapter-House and crypt, and upwards to the triforium and to the low room under the vestry roof.

The **Rood Screen** stands on the level of the choir floor between the eastern piers of the tower. It was erected by Archbishop Robert Blacader (1483-1508), and was probably completed about the year 1497, when a chaplaincy was founded at the Altar of the Holy Rood by Malcolm Darant, a canon of Glasgow. It is of stone. There is a small closet on the south and a circular staircase on the north, leading to the upper floor, which carried the rood altar and probably the organ. The eastern face is of plain ashlar work, designed to be covered by the carved oak stalls.

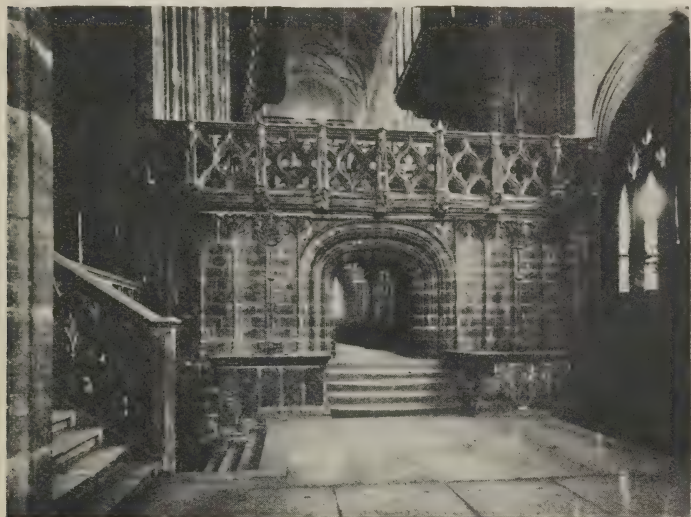
The design of the panelled western face towards the nave was largely influenced by the art of France. The low, elliptical-arched doorway in the centre of the screen resembles the contemporary work in the Palais de Justice, Rouen (1499-1508). The panels now lack strength of light and shade, but this is due to the destruction of the sculptured corbels and statues which formerly adorned them. The broken surfaces where the corbels projected can be distinguished still, and it may be that a fragment of one of the statues is preserved in the Chapter-House.

The finely-designed parapet of tabernacle work and open tracery rests upon a moulded and sculptured cornice. The single figures at the ends of the cornice are probably portraits of ecclesiastics. The seven intermediate sculptured groups illustrate the Seven Ages of Man. Old Age occupies the centre, Infancy, Youth, and Manhood are on the north, with the School-boy, the Lover, and the Sage on the south. By this arrangement of the ages the architect avoided placing the fourth age—the age of the lover—over the doorway, and in the shrunken frame of old age he secured a suitable subject for this central position under the feet of the crucifix, and he could appeal to all who passed beneath the shadow of the arch to “behold the end.”

It was in 1503, after the completion of the rood screen, that Archbishop Blacader founded chaplaincies at two altars at the entrance to the choir. These altars have been preserved, although the tables are modern. The one on the north side—the Altar of the Name of Jesus—is described in the Foundation Charter as having been repaired, indicating that there was an altar with this dedication in the Cathedral previous to this date. There are five panels on the front, with sculptured figures bearing scrolls—Archbishop Blacader's arms are carved on the



north end. The altar on the south side of the screen—the Altar of the Blessed Mary of Pity—is described in the Charter as a new work. Six sculptured figures bearing scrolls decorate the front, and the south end bears the arms and initials of the archbishop. There are two carved corbels here also which supported a platform (shown in the drawings by Collie and Billings) extending from the altar to the parapet of the transept floor. On this platform probably stood a large statuary group,



*Photo.]*

*[Annan.*

THE ROOD SCREEN

representing the mourning Virgin supporting the dead Christ. There was no platform at the north altar.

The altars are built upon the floor, as was the custom. It was the fashion also, during the fifteenth and the sixteenth centuries, to decorate the altar-fronts with figures bearing scrolls or shields, as in the stately tombs of the period. There are ten figures carved on the front of the high altar of the church of Folgoat, Brittany, and in this church the rood screen has two altars, the one on the north side having near it a sculptured

group representing the dead Christ in the arms of the Blessed Virgin.

The **Fergus Aisle** on the south of the transept is 55 feet 8 inches long by 26 feet 8 inches broad. It is 2 feet broader than the transept, and was designed to be a separate building, of the height of the cathedral aisles, and to be entered, on the lower storey, by the present doorway, and on the upper floor, at the level of the transept, by a door or open arches in the transept end.

The walls, decorated in a manner closely resembling the work in the Chapel of the Four Altars of the choir, were erected in the latter half of the thirteenth century, but were left unfinished. It was not until the beginning of the sixteenth century that the present stone vaulting was constructed. It is the finest example of this class of work in the Cathedral, and is a store-house of Gothic sculpture. The arms of King James IV and of Archbishop Blacader are repeatedly carved with designs of the *Agnus Dei*, the Five Wounds, the King and the Three Estates—"Burges, Barownys, and Prelatys"—and many others. But the carving in the vault over the pier in front of the entrance is of greatest interest.

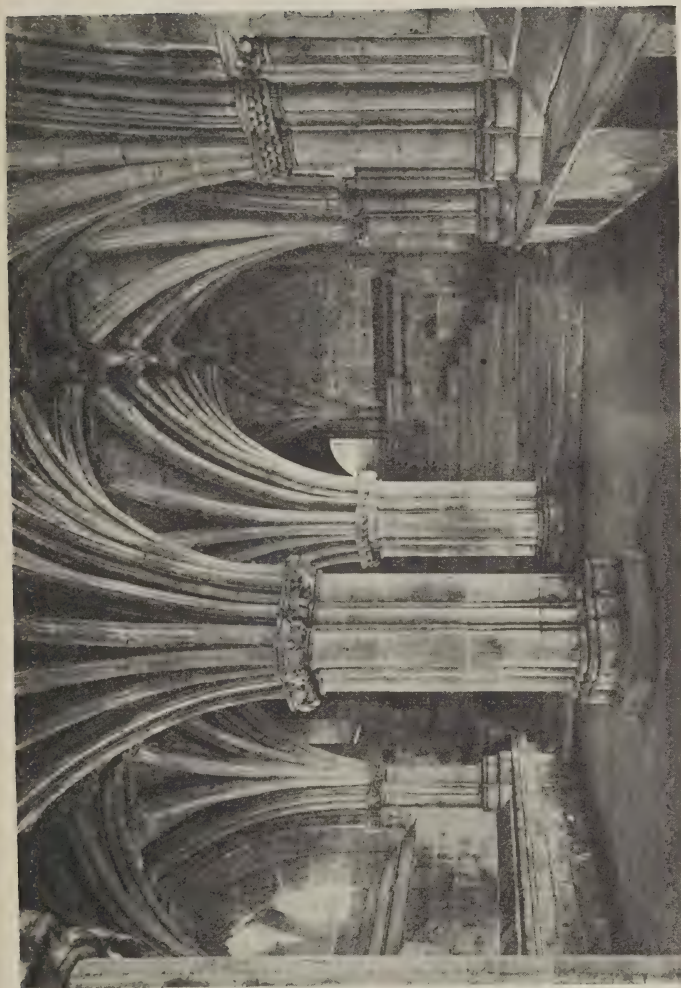
A human figure is shown prone upon a two-wheeled wagon, with the encircling ribbon inscribed: THIS · IS · YE · ILE · OF · CAR · FER·GUS. Here the fact is clearly stated that the buildings of this aisle enclosed the ground in which Fergus is buried.

It is evident also that after many centuries of earnest work in building a great cathedral worthy of its sacred purpose the minds of those who wrought went back to that far-off day when S. Kentigern, divinely prompted and led, brought hither the dead body of holy Fergus, that he might bury it, and so take possession of the land for Christ by a grave.

It is impossible to pass from an examination of the Cathedral without giving a thought to the men of genius who designed it.

In the early period of Bishops Joscelyn and Malvoisin, the architects were trained in the Norman School. They may have been Britons or they may have been Frenchmen: we cannot say. No records preserve their names, and the stones, apart from the testimony regarding the source of inspiration, tell us nothing of the individual.

In the thirteenth century—the period of Bishops Walter, William de Bondington, and Robert Wishart—the works were

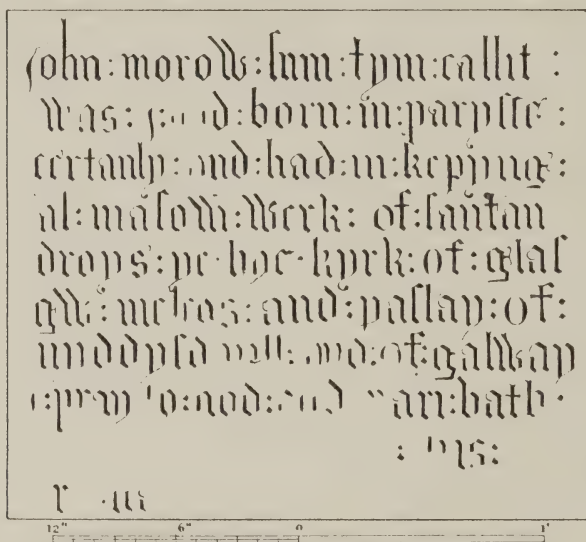


*Photo.*]

THE PERGUS AISLE.

[*Kynock.*

designed by men trained in the British national school which rose into a commanding position in the art world of Europe early in the thirteenth century. It is said that we owe this national style of art to Geoffrey de Noyers, the architect employed by S. Hugh at Lincoln at the end of the twelfth century. The influence of his work was felt immediately, and in a few years men, inspired from Lincoln and trained in a British



INSCRIPTION IN MELROSE ABBEY

school, were erecting buildings in every part of the land. We would gladly know something of the architect who designed the beautiful crypt and choir at Glasgow. But neither records nor walls make any revelation apart from the suggestion that he was influenced by the masters of the south-west of England.

The art of Scotland was largely affected by the art of France during the fifteenth century, for England, in her determination to cripple France, as a first step towards the conquest of Scotland, made the Franco-Scottish alliance necessary. Then

walls that had been silent became eloquent of founders and builders.

The architect of the rood screen in the Cathedral of Glasgow placed a tablet in the west wall of the south transept of Melrose Abbey, opposite the Chapel of S. John, bearing the following inscription, which has almost entirely disappeared within recent years. It is in rhyme and may be given complete:

JOHN : MOROW : SUM : TYM : CALLIT : WAS : I :  
 AND : BORN : IN : PARYSSE : CERTANLY :  
 AND : HAD : IN : KEPYNG : AL : MASOUN : WERK :  
 OF : SANTANDROYS : YE : HYE : KYRK :  
 OF : GLASGOW : MELROS : AND : PASLAY :  
 OF : NYDDYSDAYLL : AND : OF : GALWAY :  
 I : PRAY : TO : GOD : AND : MARI : BATH :  
 AND : SWEET : S : JOHN : KEP : THIS : HALY :  
 KYRK : FRA : SKAITH.

This may be compared with his dated rhyming inscription at Paisley:

YA CALLIT YE ABBOT GEORG OF SCHAW  
 ABOUT YIS ABBAY GART MAKE YIS WAV  
 A THOUSANDE FOUR HUNDERETH 3HEYR  
 AUTHTY ANDE FYWE THE DATE BUT VEIR  
 [PRAY FOR HIS SAULIS SALVACIOUN]  
 YAT MADE THYS NOBIL FUNDACIOUN.

Although this great architect, who had charge of work in S. Andrews, Glasgow, Melrose, Paisley, Nithsdale, and Gallo-way, was born in Paris, his name, John Marow or Murray, betrays his Scots origin. The list of known Glasgow masters opens and closes with him.

The **Monuments** of the pre-Reformation period are:

The vault over S. Kentigern's grave and shrine.

The Fergus Aisle over the grave of Fergus.

Two sarcophagi of the thirteenth century at the west end of the crypt.

A thirteenth-century tomb on the north side of the Blessed Virgin's Chapel in the crypt, fragments of which are preserved in the Chapter-House.



The tomb and effigy of Bishop Robert Wishart in the Chapel of the Four Altars in the crypt. He died in 1316.

A grave-slab of the fifteenth century, carved with the figure of a priest on the upper surface, and ornamented with scrolls



*Photo.*

*P. McG. C.*

SEVENTEENTH-CENTURY TOMB

on the sides—lying about the middle of the churchyard, opposite the Cathedral south entrance.

The post-Reformation monuments include:

The sixteenth-century altar tomb near S. Kentigern's Well at the east end of the crypt, bearing the inscription:

HEIR LYIS ANE HONORABILL WOMAN DAME  
 MARGRET COLQUOUN LADY BOYD IN YIS  
 SIPULTIR OF HIR PREDESO<sup>5</sup> QUHA DESESIT  
 YE . . . NOVEM IO DAY

She died in 1595.



*Photo.]*

*[P. McG. C.]*

SEVENTEENTH-CENTURY TOMB

The memorial brass to the Stewarts of Minto on the south wall of the nave, dated 1606, on which is engraved a knight in armour kneeling before the Divine Radiance.

Archbishop Law's monument stands in the south-east corner of the Chapel of the Four Altars of the choir. He died in 1632.

The memorial of the nine martyrs of the Covenant, executed between 1666 and 1688, was removed from the east side of the low transept on the north of the choir, and was placed in the Chapter-House (1898) for preservation :

“Years sixty-six and eighty-four  
Did send their souls home into glore,  
Whose bodies here interred ly;  
Then sacrificed to tyranny,  
To Covenants and Reformation  
'Cause they adhered in their station.  
'These nine, with others in this yard,'  
Whose heads and bodies were not spar'd,  
Their testimonies foes to bury  
Caus'd beat the drum then in great fury.  
They'll know at resurrection day  
To murder saints was no sweet play.”

The seventeenth century was a period of great artistic activity in Scotland, and the designs of monuments and grave-stones were always interesting and quaint. There are many examples in the Cathedral burying-ground.

The monument, dated 1612, to Dr. Peter Lowe, first President of the Glasgow Faculty of Physicians and Surgeons, stands in the south-west corner of the yard.

“Stay passenger and view this stone,  
For under it lyis such a one,  
Who cured many while he lieved,  
So gracious he noe man grieved;  
Yea, when his physick's force oft failed,  
His pleasant purpose then prevailed,  
For of his God he got the grace  
To live in mirth and die in peace.  
Heaven hes his soul, his corps this stone.  
Sigh passenger and soe be gone.  
Ah me! I gravell am and dust,  
And to the grave deshend I most.  
O painted piece of living clay,  
Man, be not proud of thy short day.”

The monument to Thomas Hutcheson, one of the Founders

of Hutcheson's School and Hospital (1639-1641), is on the east side of the Cathedral south door.

A simple brass in the floor near the centre of the north aisle of the crypt marks the grave of Edward Irving, the friend of Carlyle, who was laid to rest in 1834. And a brass in the centre of the nave floor marks the grave of Henry Glassford Bell, Sheriff of Lanarkshire, and author of the poem "Mary, Queen of Scots," who died in 1874.

There are several monuments to our soldiers, and the walls of the nave bear:

The colours of the 93rd Highlanders, presented at Canterbury, 7th October 1834, by the Duke of Wellington, and carried through the Crimea.

The colours of the 74th Highlanders, carried from 1855 to 1881.

And the last colours carried by the Cameronian Regiment.

No **Stained Glass** of ancient workmanship has been preserved. The present painted glass was placed in the Cathedral in the years between 1856 and 1864. The greater number of the windows were executed in accordance with a scheme prepared by Mr. C. Heath Wilson, architect, and by foreign artists, with Chevalier Maximilian Aimmiller, Inspector of the Royal Establishment of Glass-painting at Munich, in charge of all the decorative work.

Old Testament subjects are illustrated in the nave, beginning at the north-west corner:

The large window in the west gable, presented by Messrs. Baird of Gartsherrie, is devoted to four events in the history of the Israelites.

The north transept window, the gift of the Duke of Hamilton, shows six of the prophets.

The south transept window, from Mrs. Douglas of Orbiston, illustrates the types and anti-types of Christ.

The teaching of our Lord is shown in the choir windows, with the Apostles in the windows of the Chapel of the Four Altars.

The great east window, representing the Four Evangelists, was the gift of Queen Victoria.

The subjects for the other windows, some of which were executed by British firms, do not follow any plan. The most striking windows in the crypt are those by Pompeo Bertini of Milan.

These painted glass windows supply a welcome note of colour in the Cathedral, and they represent the highest stage of excellence that was attained in the beautiful art of glass painting at the period of their execution. They are most effective when seen from a distance, and when the sun, streaming through them, casts their brilliant colour upon the pillars and walls.



## CHAPTER IV

### A CHRONOLOGICAL LIST OF THE BISHOPS, ARCHBISHOPS, AND MINISTERS

**S. Kentigern** (543-603). See Chapter I.

**Michael** was ordained Bishop of Glasgow by Thomas, Archbishop of York (1109-1114). Ralph, Archbishop of Canterbury, writing in 1119 to Pope Calixtus II, states that Thomas "*quemdam Britonem Glasguensi ecclesiae ordinavit episcopum.*" Michael's name does not appear in Scottish record. He may have died soon after consecration, or Earl David may have refused to recognize him, resenting his rendering canonical obedience to York. He is said to have been buried at Morlund, in Westmoreland.

1. **John** (—— 1147), a monk to whom the name Eochy, latinized as Achaius, is sometimes ascribed, was formerly tutor to Earl David. The contest with Thurstan, Archbishop of York, soon began. The Archbishop declared that John had been elected in the Church of York as a suffragan, a claim which was maintained by Pope Calixtus II, when writing to the Bishop demanding obedience. In vain successive Popes wrote enjoining submission. John was suspended from office in 1122, and went to Rome to plead his cause. Failing to convince the Pope, he travelled to Jerusalem, where he stayed with the Patriarch for some months. He returned to his diocese in 1123 in obedience to a papal order. He went again to Rome in 1125, accompanied by the Archbishops of Canterbury and York, and the Bishop of Lincoln. On the failure of his mission he returned to Glasgow in 1126, continuing disobedient to the Pope who wrote to him, "obey Thurstan of York." The contest languished for a time, but on the 29th November 1131, Pope Innocent wrote demanding obedience to York. Bishop John abandoned the contest. It was whilst he was in retirement as a monk that his cathedral church was dedicated in 1136. He was recalled to his diocese in 1138 under an injunction from the Provincial Council of

Scottish Bishops held at Carlisle under the legate Alberic. He died in 1147, and was buried at Jedburgh where, at his instigation, a Priory had been founded under royal sanction.

2. **Herbert** (1147-1164), who was the first Abbot of Kelso, was consecrated Bishop of Glasgow on S. Bartholomew's day (24th August) 1147, by Pope Eugenius III, at Auxerre. In the year 1159, the claims of York, again urged by Archbishop Roger, were set aside, and the Church of Scotland was declared exempt from all jurisdiction except that of the see of Rome. Bishop Herbert introduced the Use of Sarum, and drew up the constitution of the chapter which consisted of twenty-five canons. He died in 1164.

3. **Ingelram** (1164-1174), who had been Chancellor of King Malcolm, was only in deacon's orders. He was elected on Sunday, 20 September 1164; was ordained priest on the following Saturday, 26th September, and consecrated on the 40th day (correctly the 39th) after his election, on Wednesday, 28th October, by Pope Alexander III at Sens, to gratify the wishes of the King of Scots, and in disregard of the expostulations of the Archbishop of York. He died on the 2nd February 1174.

4. **Joscelin** (1174-1199) was the fourth abbot of the Cistercian monastery of Melrose. He was elected Bishop by the clergy, "the people requesting and the King assenting," at Perth, on 23rd May 1174. Pope Alexander III confirmed the election and consecration followed in 1175, at Clairvaux, by the hands of Eskil, Archbishop of Lund, Primate of Denmark, and Papal Legate. King William the Lion, granted to the Bishop a burgh at Glasgow with a market and the right to a fair. Joscelin was one of the six Scottish bishops present at the Council of Northampton in 1176. Although Henry of England had compelled the Scottish bishops to swear obedience to the Anglican Church, the Pope commanded that they should be free from all subjection. But a signal favour was conferred on the see of Glasgow. In a rescript from Pope Alexander III to Bishop Joscelin, dated 19 April 1178, it received the title of "the special daughter of the Roman Church." In 1182, Joscelin returned from Rome, having secured from Pope Lucius III the gift of the coveted golden rose for King William, with the removal of all church censures. He founded a society to collect funds for the restoration of the Cathedral, and to further this

object he caused the life of S. Kentigern to be written. The restored church was consecrated by Joscelin, two other bishops assisting, on "the ferd day off July" 1197. He died at Melrose, 17th March 1199, and was buried in Melrose Abbey Church.

5. **Hugh de Roxburgh** (1199) was Rector of Tullibody and Chancellor of Scotland. He died 10th July 1199, less than four months after the death of Joscelin, and may not have been consecrated. He was buried in the choir of Jedburgh Abbey.

6. **William Malvoisin** (1200-1202) was one of the *clerici regis*, Archdeacon of S. Andrews and Chancellor of Scotland, 8th September 1199. Elected Bishop in October 1199; ordained Priest, 23rd September 1200, and consecrated the following day at Lyons by the Archbishop of Lyons at the command of Pope Innocent III. Translated to S. Andrews, 20th September 1202.

7. **Florence** (1202-1207) was the son of Florence III, Count of Holland, the hero of the Crusades at Damietta. He was Chancellor to the King, his uncle. He remained unconsecrated for five years, and resigned in 1207, and died at Rome in 1212.

8. **Walter** (1208-1232), the King's Chaplain, was elected 9th December 1207, and consecrated by papal licence at Glasgow on 2nd November 1208. He attended the fourth Lateran Council in 1215, accompanied by the Bishops of S. Andrews and Moray. Rome having espoused the cause of King John of England, Cardinal Legate Gaulo laid King Alexander II and Scotland under an interdict. This was removed and Gaulo recalled largely by the efforts of Bishop Walter. He died in 1232.

9. **William de Bondington** (1233-1258), son of an ancient family in Berwickshire, was Rector of Eddleston, Prebendary of Glasgow, Archdeacon of Lothian, and Chancellor of the Kingdom. Elected after May 1232, he was consecrated by the Bishop of Moray in the Cathedral of Glasgow, 11th September 1233. Summoned by Pope Gregory IX, in 1240, along with the Bishop of S. Andrews, to attend a council at Rome, he, with many prelates of England and France, was compelled to return by the Emperor Frederick II. At the provincial council of the Scots Church, held at Perth, 1242, it was ordained that a national collection in aid of the building of the Cathedral be

made annually during Lent. The right of free forest in the lands of the Manor of Glasgow was also obtained. The Bishop brought home Mary de Coucy, Queen of Alexander II. The Blackfriars Monastery at Glasgow was founded by him in 1246.

On 15th May 1255, Pope Alexander IV commissioned the Prior of the Preaching Friars of Glasgow to dispense the Bishop of a vow he had made not to eat flesh in his own house. On account of old age and weakness the vow was commuted into alms and other works of mercy. He retired from the King's Council on 20th September 1255. A man of great wealth and influence, his was a patriotic spirit. When Henry III of England intrigued against the liberties of Scotland, William boldly refused to affix his seal to the instrument. A few days before his death he evinced his warm interest in the erection of the great Chapel of the Nine Altars at Durham Cathedral by granting an indulgence of twenty days to all who would support the work. On the 6th November 1258, the privileges and customs of Sarum were granted by the Bishop to his Cathedral. He died at Ancrum, 10th November 1258, and was buried in Melrose Abbey near the High Altar. We owe to him the magnificent crypt and choir of the Cathedral.

10. **Nicholas de Moffat**, Archdeacon of Teviotdale, was postulated soon after the death of his predecessor, but failed to secure confirmation because of his unwillingness to meet the demands of the Pope and cardinals, and because the canons who accompanied him, particularly Robert, elect of Dunblane, turned against him.

11. **John de Cheyam (Cheam)** (1259-1268), an Englishman, Archdeacon of Bath and papal chaplain, was consecrated apparently at the Roman Court by Pope Alexander IV as early as 13th June 1259. He proved unacceptable to the King and the Chapter. The Pope wrote to the King, 21st May 1260, refusing to quash the appointment. The canons' resentment caused the Bishop to retire abroad in 1267. He died at Meaux in 1268, where he was buried.

12. **Nicholas de Moffat** (1268-1270) was again elected, but the opposition of his own clergy prevented his securing consecration. He died in 1270, and was buried in Tynningham, East Lothian.

13. **William Wischard** (1271), of the family of Pitarrow, in the Mearns, was Archdeacon of S. Andrews and Chancellor

of the King. He was postulated, before his consecration, to S. Andrews, 2nd June 1271.

14. **Robert Wischard** (1271-1316), nephew of his predecessor, was Archdeacon of Lothian. He was consecrated, 29th January 1273, at Aberdeen, by the Bishops of Aberdeen, Moray, and Dunblane. He was chosen at Scone, on 11th April 1286, as one of the six guardians of Scotland, and was the ardent friend and supporter of Wallace, Balliol, and Bruce, in their efforts to maintain the country's independence. He absolved Bruce for his slaughter of Comyn, 10th February 1305-6. The King's coronation robes were made from the vestments of Glasgow Cathedral. One of the charges preferred against the bishop by King Edward I of England was that he had sworn fealty to him six times, and as often failed to keep his word. When the bishop was captured in arms in 1306 at the castle of Cupar, Edward wrote that he was "very much pleased to hear . . . that the bishop of Glasgow is taken." He is "almost as much pleased as if it had been the earl of Carrick." It was commanded that he should be treated as a layman, and be put in chains in Porchester Castle. Edward wrote (4th October 1306) to Pope Clement V desiring the appointment of Geoffrey de Moubray as Bishop of Glasgow in place of "the traitor" Robert Wyschard. It was not until after the battle of Bannockburn that Bishop Wyschard was released, when he was exchanged for the Earl of Hertford. He was then blind and died on 26th November 1316, and was buried in the crypt of his cathedral, at the east end, between the Chapels of S. Peter and S. Andrew. Here a beautiful if much defaced effigy marks his grave.

Bishop Wyschard was active in carrying forward the work on the nave of the Cathedral and probably built the north-west tower, now destroyed.

15. **Stephen de Donydouer** (1317), a Canon of Glasgow and Chamberlain of King Robert the Bruce, appears in a writ of that King, dated 26th April 1309, as Vicar and *locum tenens* of Robert, Bishop of Glasgow. He was elected, probably early in 1317. As he favoured Edward II of England, the Pope refused confirmation and sent Stephen back to Scotland. He died on the way, at Paris, early in August, for on 18th August 1317 the Pope reserved to his own provision the See of Glasgow.

16. **John de Eggescliffe** (1318-1323), an Englishman,



Penitentiary of the Pope, and of the order of Preaching Friars, was consecrated Bishop of Glasgow at the request of the King of England and at the command of the Pope, by Nicholas, Bishop of Ostia, at Avignon, before 13th July 1318. King Robert protested against the appointment. The Pope's reply was addressed to "Robert calling himself King of Scotland." The Bishop's appointment was ignored. John, writing through the King of England to the Pope, complained that he got nothing from his bishopric. He was translated, before 15th March 1323, to the See of Connor in Ireland, and afterwards to Llandaff.

17. **John de Lindesay** (1323-1335), of the house of Lindsay of Crawford, was a Canon of Glasgow. The Pope had opposed his appointment when he was elected in 1317, but at his command he was consecrated now by Vitalis, Bishop of Albano, before 10th October 1323. He was at the General Council at Scone, 25th March 1324-5; in parliament at Scone, 1326; in Edward Balliol's parliament, 1333, and he witnessed a grant of Edward Balliol to Edward III of England, 12th February 1334. Returning from Flanders he was captured on board ship with many others by the English. He was mortally wounded in the head and died about 15th August 1335. The see was void for some time.

18. **John Wischard** (1337-1338), Archdeacon of Glasgow, was consecrated, apparently at Avignon, by Annibald, Bishop of Tusculum, probably a few days before 16th February, 1336-7. He died before 11th May 1338.

19. **William Rae** (1339-1367), Precentor of Glasgow, received confirmation of his election when he was consecrated by Annibald, Bishop of Tusculum, 22nd February 1339, by command of Pope Benedict XII. He is said to have built a considerable part of the original stone bridge across the Clyde, removed in 1850. By his efforts the Pope granted a dispensation enabling Robert the Stewart (King Robert II) to marry Elizabeth Mure. The discovery of this instrument of 12th January 1364, established the long disputed legitimacy of the Stewarts. Bishop William died 27th January 1367.

20. **Walter Wardlaw** (1367-1387) was of the family of Tarry in Fife. He was Secretary to King David II, Archdeacon of Lothian, Canon of Glasgow, Master in Theology, in priest's orders, and was advanced by Pope Urban V to the see of

Glasgow, 14th April 1367. There is no record of his consecration. His name appears on the roll of the University of Paris as one of the Masters of the English nation. He was frequently engaged as an ambassador. The Great Schism took place during his episcopate. Scotland supported the claim of the Anti-Pope. Bishop Wardlaw was made a Cardinal Priest by Pope Clement VII, 23rd December 1383, and the following year, 24th November 1384, he was granted the powers of a legate *a latere* in Scotland and Ireland. In accordance with custom he ceased to be "Bishop of Glasgow" on his appointment as Cardinal, but the Pope consented to his retaining the administration of the diocese. He died probably early in September 1387. His arms are carved on the vaulting of the south aisle of the choir.

21. **Matthew de Glendonwyn** (1387-1408), a Canon of the Cathedral, was frequently employed upon the affairs of the State. Pope Boniface IX provided (1st March 1391) **John Framisden**, a Friar minor, to the See of Glasgow. This action was belated, however, as the Anti-Pope had secured the consecration of Bishop Glendonwyn in 1387 or early in 1388. In his time the spire was struck by lightning and burnt down, and the Bishop prepared to rebuild it in stone. He died on 10th May 1408.

On 21st May 1401, with the consent of the dean and chapter he taxed the prebends of the Cathedral to supply the deficiency of the *ornamenta*, particularly copes, chasubles, dalmatics, etc.

22. **William Lawedre (Lauder)** (1408-1425), the son and heir of Robert de Lawedre and Annabella, his consort, was Archdeacon of Lothian, Chancellor of the Kingdom, and frequently engaged on State matters. Without the formality of election by the chapter the Anti-Pope Benedict XIII appointed him bishop, 9th July 1408. Lawedre probably went in person to the Apostolic See and was consecrated there. He died 14th June 1408. He restored the upper part of the north-western tower of the Cathedral, destroyed during the episcopate of his predecessor; completed the central tower, where his arms are carved on the western face of the parapet, and continued the building of the Lady Chapel and Chapter-House, where his arms are carved on the west wall, on the exterior, and in the interior, above the Dean's Seat in the centre of the east wall.

23. **John Cameron** (1426-1446) sprang, it is said, from

a burgher family of Edinburgh, deriving its name from the the lands of Cameron near Craigmillar. He was a Canon of Glasgow, Provost of Lincluden, Secretary to the Douglasses, Secretary to the King, Keeper of the Privy and the Great Seals, Chancellor of the Kingdom, and Official of S. Andrews. He acted as ambassador for his country on several occasions.

He was elected by the Chapter in ignorance of the Pope's reservation, but Pope Martin V confirmed the election 22nd April 1426. A faculty was granted, 16th July 1426, for his consecration by any Catholic bishop, assisted by two or three others. He was tried for certain offences by two cardinals, acting under authority of the Pope, who found him guilty, and cited him to the Apostolic See to witness his deprivation. King James I, by his orators, declared that many of the charges were untrue, and that if the bishop had done any wrong he was ready to make amends. The King's bold action secured the bishop's rehabilitation. His mission as one of the representatives of Scotland to the Council of Basle in 1432 was abandoned. He died 24th December 1446, at his house at Lochwood, near Glasgow. Bishop Cameron increased the number of canons to thirty-two, and caused them to reside in manses provided in the vicinity; he prepared an elaborate inventory of all the books, vestments, relics, and jewels belonging to the Cathedral; established the Commissariat Courts of Glasgow, Hamilton, and Campsie, to be held thrice a week in the Consistory-House; and, under royal sanction, established S. Mary's Fair, to be held annually in January.

He completed the vaulting of the Chapter-House left unfinished by his predecessor, and built a considerable part of the vestry: added the spire to the central tower; built the Consistory-House and library at the south corner of the west front of the Cathedral; and erected the great tower or keep of the episcopal palace.

24. **James Bruce** (1447), said to be a son of Sir Robert Bruce of Clackmannan, was Bishop of Dunkeld and Chancellor of the Kingdom. He was probably elected very soon after the death of Cameron. He died, at latest, in the early autumn of 1447, in Edinburgh, and was buried at Dunfermline, in S. Mary's Chapel.

25. **William Turnbull** (1447-1454), of the family of Turnbull of Minto, Roxburghshire, was a Prebendary of Glas-

gow, Archdeacon of Lothian, and Keeper of the Privy Seal. He was elect and confirmed to Dunkeld, but was advanced to the see of Glasgow, and was consecrated after 1st December 1447 and before the end of August 1448. King James II, who boasted that he was a Canon of the Cathedral, granted to the bishop and his successors (20th April 1450), that they should hold the city and barony and the bishop's forest in pure regality. The blench (if demanded) was a red rose on the nativity of S. John Baptist. Bishop Turnbull procured a bull from Pope Nicholas V, dated Rome, 7th January 1450-1, founding a University at Glasgow, with the privileges and honours of the University of Bologna. He died 3rd September 1454, at Glasgow. His arms, carved on the west wall of the vestry, indicate that he continued Bishop Cameron's work.

26. **Andrew de Durisdere** (1455-1473), commonly called **MUIRHEAD**, was Dean of Aberdeen, sub-Dean of Glasgow, and Canon of Lincluden. Whilst still in minor orders, and when in Rome, he was provided to Glasgow by Pope Nicholas V on 5th May 1455. He was consecrated some time between 6th March and 12th May 1456. He was a member of the Council of Regency during the minority of King James III, a commissioner to negotiate peace with England, and an ambassador to Denmark to arrange for the marriage of his young King. He founded the vicars-choral, and established, close to his own castle, a hospital for twelve old men and a priest, dedicated to S. Nicholas. He died 20th November 1473, and was buried in the choir of his cathedral. His arms are carved on the vaulting of the south aisle of the choir and in the north aisle of the nave.

27. **John Laing** (1473-1482-3), of the family of Redhouse, Midlothian, was Rector of Tannadice in the Mearns, Vicar of Linlithgow, Rector of Newlands in Glasgow diocese, Lord Treasurer of the Kingdom, Clerk of the Rolls and Register, and Chancellor of the Kingdom. In January 1473-4, and probably on the 28th, he received leave to be consecrated by any Catholic bishop in communion with the Roman See. He died 11th January 1482-3.

28. **George de Carmichel** (1483) was Rector of Tynninghame and of Flisk in Fife and was Treasurer of Glasgow. He was elected to the See by the chapter soon after the death of Bishop Laing, but Pope Sixtus IV declared the election to

be null and void, as being contrary to his reservation of the see. He died in 1484.

29. **Robert Blacader** (1483-1508), a brother of Sir Patrick Blacader of Tullieallan, was bishop elect and confirmed of Aberdeen. He was translated to Glasgow, 19th March 1482-3, and was consecrated at Rome between 13th and 30th April 1483. He became financially involved in "prosecuting his translation" at the Roman See. With the help of a papal bull dated 31st March 1487, and by resort to ecclesiastical censures, he compelled regulars as well as seculars to supply him with "benefactions." He was also granted by the Pope half of the first fruits of all benefices in his diocese. The erection of S. Andrews into the archiepiscopal and metropolitan See of the whole kingdom (bull of Sixtus IV, 17th August 1472) caused great dissension in the country, and was resented by the King. The Scottish Parliament intervened, 14th January 1488-9, in favour of "the Sege of Glasgow be erect in ane Archbischoirik with sic preuilegiis as accordis of law, and siclik as the Archbischoirik of York has in all digniteis emunitis and preuilegiis as use and consuetud is." At last, after a spirited and protracted contest, Glasgow was raised to the dignity of a metropolitan church by a bull of Pope Innocent VIII, dated 9th January 1491-2. Blacader was the first archbishop, with the Bishops of Dunkeld, Dunblane, Galloway, and Lismore as suffragans. The style of primate and *Legatus natus* were not granted, and at a later date Dunkeld and Dunblane were restored to their former subjection to S. Andrews. In 1495 King James IV sought to have the archbishop raised to the rank of a cardinal, but, although he was supported by King Ferdinand and Queen Isabella of Castille, his request was not granted.

Archbishop Blacader was one of the commissioners under the great seal sent to England to arrange the marriage of the King with Margaret, sister of Henry VIII. He was frequently employed as an ambassador to England, to France, and, apparently, twice to Spain. He died 28th July 1508, on a voyage in pilgrimage to the Holy Land. There can be little doubt that "the rich Scottish bishop" who was in Venice on 16th May, accompanying the Doge on 1st June to the wedding of the sea, was the Archbishop of Glasgow. Of the thirty-six pilgrims who set out from Venice for Palestine twenty-seven died on the way. Archbishop Blacader was the last of the cathedral builders.



He completed the crypt of a projected but never completed south transept, known as "the Isle of Car I'ergus"; erected the beautiful rood-screen with the entrances to the choir and the great crypt; and furnished carved canopies to the choir stalls. He also built the north transept of Jedburgh Abbey, a church at Edrom, and another at Culross, where S. Kentigern was born; and founded the hospital of S. Mary of Consolation at Lasswade. "He wes ane noble, wyse, and godlie man."

Thirty of the Lollards of Cunningham and Kyle were tried for heresy before the archbishop's court in 1494, the King sitting as one of the judges. No punishment was inflicted.

30. **James Beaton I** (1508-1522) was the sixth son of John Beaton of Balfour, in Fife, and uncle of the celebrated Cardinal Beaton. He was Provost of Bothwell, Prior of Whit-horn, Commendator of Dunfermline, a Lord of Session, lord Treasurer and Chancellor of Scotland. Bishop elect of Gallo-way in 1508, he was elected archbishop by the Chapter of Glasgow, 9th November 1508. The bull, with the papal provision, was read at Glasgow, 8th April 1509, and was received by the Chapter, the University, and the city bailies. He was consecrated at Stirling, 15th April 1509. In order that his state might be sufficiently maintained, the abbacies of Arbroath and Kilwinning were granted to him *in commendam*. He crowned the infant King James V at Stirling, 21st September 1513. The times were full of strife. Archbishop Beaton sided with the Hamiltons against the Douglasses, and did not scruple to don armour beneath his more peaceful garb. Striking his breast upon one occasion, to emphasize his oath upon conscience, a brother ecclesiastic ventured, "How now, my Lord! I think your conscience clatters." He protected his episcopal palace by a great ashlar wall, with bastion and tower and with his coat of arms carved in several places. One of these carved stones is now preserved in the porch of S. Joseph's Chapel, North Woodside Road. His arms are carved on the vaulting of the north aisle of the Cathedral choir. The archbishop was translated to S. Andrews, 10th October 1522.

31. **Gavin Dunbar** (1524-1547), the son of Sir John Dunbar of Mochrum and nephew of Gavin Dunbar, Bishop of Aberdeen, was tutor to King James V (he was "ane young clerk weill lerned, quha wes the Kinges maister"), Dean of Moray, Chancellor of the Kingdom, and one of the regents during the

King's absence abroad. Probably elected to Glasgow in 1523, he was provided to that see by Pope Clement VII, 8th July 1524. The pall was granted 29th July 1524, and he was consecrated at Edinburgh, 5th February 1524-5. It was upon his advice that James V instituted the College of Justice the Supreme Court of Scotland. Although the office of legate held by the Archbishop of S. Andrews had been annulled and Glasgow had been freed from all jurisdiction, the strife between the rival sees was constant and bitter. It culminated in a disgraceful riot at the door of the choir of the Cathedral as to the precedence of the processional crosses.

Archbishop Dunbar was in Parliament, 15th March 1542-3, and protested for himself, and all other prelates of the realm, against the Act "that holie write may be used in our vulgar tongue." He was present at the trial of Patrick Hamilton and signed the sentence. A Franciscan friar, Jerome Russell, and a youth named Kennedy, were tried for heresy before him at Glasgow, and although he desired to spare their lives, under pressure, he consented to their condemnation. They were burned at the east end of the Cathedral.

The Archbishop died on 30th April 1547, and was buried to the south of the Cathedral High Altar. His grave was discovered in 1856, and its contents were removed and placed under the floor of the nave at the western entrance.

By his will he directed that two bells should be founded and hung in the north-western tower of the Cathedral. He also founded the Collegiate Churches of Biggar and S. Thenau's Gate, now Irongate, Glasgow, and built a stately gate-house at his episcopal palace.

32. **Alexander Gordon** (1550-1551), the son of the Master of Huntly, was provided to Glasgow 5th March 1550, received the pall five days later, and resigned his See to the Pope in 1551. On 4th September 1551 he received the title of Archbishop of Athens. He joined the Reforming party.

33. **James Beaton (II)** (1551-1560), son of an elder brother of Cardinal Beaton, and a layman, was provided by the Pope, 4th September 1551, at the request of the Queen. He was made an acolyte and sub-deacon 16th July, deacon 17th July, and priest 20th July 1552, in the Church of S. Lorenzo in Lucina. The pall was conferred 24th August 1552, and he was consecrated 28th August 1552 in the Grand Chapel of the

Apostolic See at Rome. He was one of the commissioners sent to France to witness the espousal of Queen Mary to the Dauphin, and he was present at their marriage in Notre Dame.



*Photo.]*

*[P. McG. C.]*

MONUMENT OF ARCHBISHOP LAW

He retired to Paris in 1560, when the Reformed faith was established in Scotland, bearing with him the archives and treasures of the Cathedral which were deposited in the Scots College there.

Beaton lived in Paris and served both Mary and James VI

as ambassador for more than forty years. He was rehabilitated by James under the Great Seal, 13th March 1586-7, and an Act of Parliament was passed in 1598 restoring his heritages, dignities, etc., although he adhered to the old faith. This was ratified two years later without prejudice to the minister's stipends. The castle of Glasgow was not restored to him.

He died at Paris, 25th April 1603, leaving a house in the Rue des Amandiers in Paris, and the whole of his property, for poor scholars who should come from Scotland to Paris to study humanity or theology.

### POST-REFORMATION ARCHBISHOPS

**John Porterfield** (1571-1572), minister of Kilmaronock, was appointed archbishop by the reforming party to enable him to alienate the benefice of the church with some appearance of legality.

**James Boyd** (1572-1581), minister of Kirkoswald, feued church lands to his uncle, Lord Boyd, and to others. The lead of the Cathedral roof was repaired in 1578.

**Robert Montgomery** (1581-1585), minister of Stirling, was forced to resign the archbishopric as it was thought that he had bargained to transfer the temporalities to the Duke of Lennox. He became minister of Symington, and is said to have died in great misery. A general synod of the church was held in Glasgow in 1582.

**William Erskine** (1585-1587), a nephew of the Earl of Mar, and a layman, received the archbishopric on resigning Paisley Abbey to Lord Claud Hamilton. The crown annexed the temporalities at his death.

**James Beaton** (1598-1603), formerly archbishop, was restored to the temporalities by King James VI. On his death the Duke of Lennox received the lands as a temporal lordship.

**John Spottiswood** (1612-1615), son of the Superintendent of Lothian, parson of Calder, was one of the Scots commission for the Union with England. In 1606 the general assembly appointed him constant moderator of the presbytery. He received episcopal consecration in London 21st October 1610,

and on the re-establishment of episcopacy in Scotland was made Archbishop of Glasgow. He was translated to S. Andrews 1615, was excommunicated at the Glasgow general assembly, 1638, died the following year, and was buried in Westminster Abbey. He wrote a "History of the Church of Scotland," and repaired the Cathedral and palace.

**James Law** (1615-1632), minister at Glasgow, became archbishop on the translation of Spottiswood. He died November 1632. His monument at the east end of the south choir aisle was erected by his wife. He completed the lead work of the Cathedral roof, covering the spire of the north-west tower in May 1624. The stalls in the church in the crypt were furnished with canopies, and a new upper storey was added to the library house at the south-west corner of the nave. The vestry roof was repaired, and of this work one of the ridge stones, carved with the archbishop's initials, is preserved in the Chapter-House.

**Patrick Lindsay** (1632-1638), minister of S. Vigean's, was preferred to the See of Ross in 1613. He was excommunicated, with the other bishops, by the General Assembly, 1638.

**Andrew Fairfowl** (1661-1663), minister of Dunse and North Leith, was preferred to the See of Glasgow by King Charles on the restoration of episcopacy. It was upon his complaint that the Privy Council, which met in Glasgow 1662, decreed the expulsion of over four hundred non-conforming ministers. He died at Edinburgh 1663.

**Alexander Burnet** (1664-1669) was Bishop of Aberdeen before his preferment to Glasgow. He was forced to retire, having opposed the Duke of Lauderdale, Secretary for Scotland, in his treatment of the Nonconformists.

**Robert Leighton** (1670-1674), son of Alexander Leighton, Professor of Moral Philosophy in Edinburgh, was minister of Newbattle and Principal of Edinburgh University. After the Restoration he was consecrated Bishop of Dunblane, 12th December 1661—and on the retirement of Archbishop Burnet was granted the See of Glasgow *in commendam*. He endeavoured to unite the Episcopalians and the Presbyterians, but, failing in this, and having incurred the displeasure of both parties, he resigned the see and retired to Sussex. He died at a London inn in 1684.



**Alexander Burnet** (1674-1679) was restored. He was bitterly opposed to Presbyterianism and with his contemporary, Archbishop Sharp of S. Andrews, was largely responsible for the harsh treatment of the Covenanters. He became Archbishop of S. Andrews after the murder of Sharp, and died in 1684.

**Arthur Ross** (1679-1684) was minister of Kinerny, of Old Deer, and in 1665 was parson of Glasgow. He was preferred to the See of Argyll in 1676; was elected Bishop of Galloway, 1679; and before translation was elevated to the See of Glasgow. A number of Covenanters were hanged at Glasgow Cross in 1684. They were buried in the Cathedral Yard, and are commemorated on the Martyr's Stone preserved in the Chapter-House. The fountain and inscription at the foot of Castle Street, near the Cathedral, were erected in memory of other Covenanters who perished at this time. Archbishop Ross was translated to S. Andrews, 1684, and died at Edinburgh in 1704.

**Alexander Cairncross** (1684-1687), minister at Dumfries, was in 1684 preferred to the see of Brechin, and later in the same year to the see of Glasgow. He incurred the displeasure of the King, and was removed from the archbishopric in 1687. He died in 1701.

**John Paterson** (1687-1688), the son of the Bishop of Ross, was successively Dean of Edinburgh, Bishop of Galloway, and Bishop of Edinburgh, before his preferment to the see of Glasgow. When Episcopacy was abolished and Presbyterianism established in 1688, the archbishop, after a short term of imprisonment, went abroad. He was permitted to return, and died at Edinburgh, 1708.

## MINISTERS

### THE INNER HIGH CHURCH IN THE CHOIR

**Alexander Lauder** (1560) was parson of Glasgow at the time of the Reformation and retained the benefice till his death.

**Archibald Douglas** (1568) was presented to the parsonage of Glasgow by the Regent Moray, agreeing to pay the acting minister a stipend of £200 Scots yearly. He had to flee the country. When permitted to return in 1586, he leased the teinds of the parsonage to Lord Blantyre for a yearly payment of 300 marks to himself and 800 marks to the two ministers of Glasgow. He was deposed 1593, but continued to draw the fruits.

**David Wemys** (1561) was the first minister of the Reformed faith in Glasgow, and for twenty-six years he was the sole minister of the city and parish. He was elected Rector of the University, 1593, 1595, 1598, and 1602. He was appointed parson of Glasgow 1601, and died 1615.

**John Cowper** (1587), Colleague, received 300 marks yearly as second minister under the arrangement with Lord Blantyre. He died 1603.

**Robert Scott** (1604), Colleague, was Rector of the University, 1618, 1619, 1621-6. He was the city's Commissioner to the King in 1609 to secure aid in the repair of the Cathedral. The King appointed him to the first charge, and to the parsonage, 1616, on the death of David Wemys. He died 1629.

**William Struthers** (1612), Colleague.

**John Maxwell** (1629) was Rector of the University 1636, and was deposed 1639 for declining to accept the jurisdiction of the General Assembly of 1638. He died 1677.

**David Dickson** (1630), Colleague.

**Edward Wright** (1641), translated to Falkirk 1646, was Principal of Glasgow University 1662.

**Robert Ramsay** (1646), Colleague. Obtained the first charge 1647. In 1648 he was Rector and in 1651 Principal of the University. He died 1651.

**James Durham** (1651) was Professor of Divinity in Glasgow and King's Chaplain. When the contending factions of Resolutioners and Protesters in the Synod of Glasgow met separately, they each elected him Moderator. He died 1658, at the age of thirty-six, and was buried in the Cathedral, in "Fergus Isle," in accordance with a right granted to the ministers by the General Session, December 1648.

**John Carstairs** (1655), Colleague, was deprived 1660.

**Ralph Rodger** (1659) was deprived in 1662 as a protester against Episcopacy. He was restored to his charge at Glasgow 1688, and died two years later.

**Arthur Ross** (1664) became Archbishop.

**Richard Waddell** (1682) presented to Glasgow by Archbishop Ross, was Rector of the University for three years. Translated to the Archdeaconry of S. Andrews 1684.

**Archibald Inglis, D.D.** (1685) was Rector of the University 1686 and the two following years. He deserted his charge.

**Ralph Roger** (1688), as above.

**James Brown** (1690) died 1714.

**John Gray** (1693), Colleague, translated to the Wynd Church 1700.

**George Campbell** (1715) died 1748.

**John Hamilton, D.D.** (1749) was Moderator of the General Assembly 1766. He died 1780.

**William Taylor, D.D.** (1780) was Moderator of the General Assembly 1798, and Principal of the University 1803. He died 1823.

**Duncan Macfarlane, D.D.** (1823) was Principal of the University, and was Moderator of the General Assembly 1819 and 1843. He died 1857.

**John Robertson, D.D.** (1858) died 1865.

**George Stewart Burns, D.D.** (1865) died 1896. The organ, communion table, reredos, and marble floor were given to the Cathedral during Dr. Burns' incumbency.

**Pearson McAdam Muir, D.D.** (1896) Moderator of the General Assembly. The present incumbent

#### BARONY CHURCH IN THE CRYPT

**Donald McKilvorie** (1594), translated to Rothesay.

**Alexander Rowatt** (1596), translated to Calder 1611.

**John Blackburn** (1611) died 1623.

**Zachary Boyd** (1623), one of the best remembered of the old ministers of the Cathedral. He bequeathed his library and numerous MSS. and £20,000 Scots to the University, of which he was thrice Rector. He died in 1653 and was buried in "Fergus Isle."

**Donald Cargill** (1655) was deprived 1662, on the re-establishment of Episcopacy. He founded the sect of Cameronians 1679. Tried and found guilty of treason, he was executed 1681.

**David Liddel** (1662) was elected Professor of Divinity 1674.

**Alexander George** (1675) was outed by the rabble 1689.

**Robert Langlands** (1691) was translated to Elgin 1696.

**James Stirling** (1699) died 1736.

**John Hamilton** (1737) was elected to Inner High Church 1749.

**Laurence Hill** (1750), died 1773.

**John Burns, D.D.** (1774) died 1839. The Barony Church was removed from the Cathedral Crypt in 1798 to a church erected to the south of the Cathedral Yard.

#### OUTER HIGH CHURCH, IN THE WEST PART OF NAVE.

**Patrick Gillespie** (1648) was "entreated to embrace the charge" of the new church which the magistrates had fitted up in the nave 1647. He became Principal of the University on Cromwell's presentation 1653, and died 1675.

**John Carstairs** (1650), Colleague, translated to the Inner High Church.

**Andrew Gray** (1653), Colleague, died 1656.

**Robert McQuard** (1656), Colleague, was banished from the kingdom, and died 1681. William Abercrombie was paid for preaching in the Outer High Church in the years 1671, 1672.

**James Wodrow** (1689) became Professor of Divinity 1692.

**Alexander Hastie** (1691) died 1707. He bequeathed funds which provide two bursaries for theology, and one for languages and philosophy, each worth £15 annually.

**John Scott** (1713) died 1741.

**James Stirling** (1742) died 1773.

**Thomas Randall** (1773), translated to Edinburgh 1778.

**Robert Balfour, D.D.** (1779) died 1818.

**James Marshall** (1819), translated to Edinburgh 1828.

**John Forbes D.D., LL.D.** (1828) became minister of S. Paul's Church, which the Town Council built in 1835 as a necessary step towards the restoration of the Cathedral. The church in the nave ceased to exist. Dr. Forbes left the Established Church 1843, and was Minister of Free S. Paul's Church.





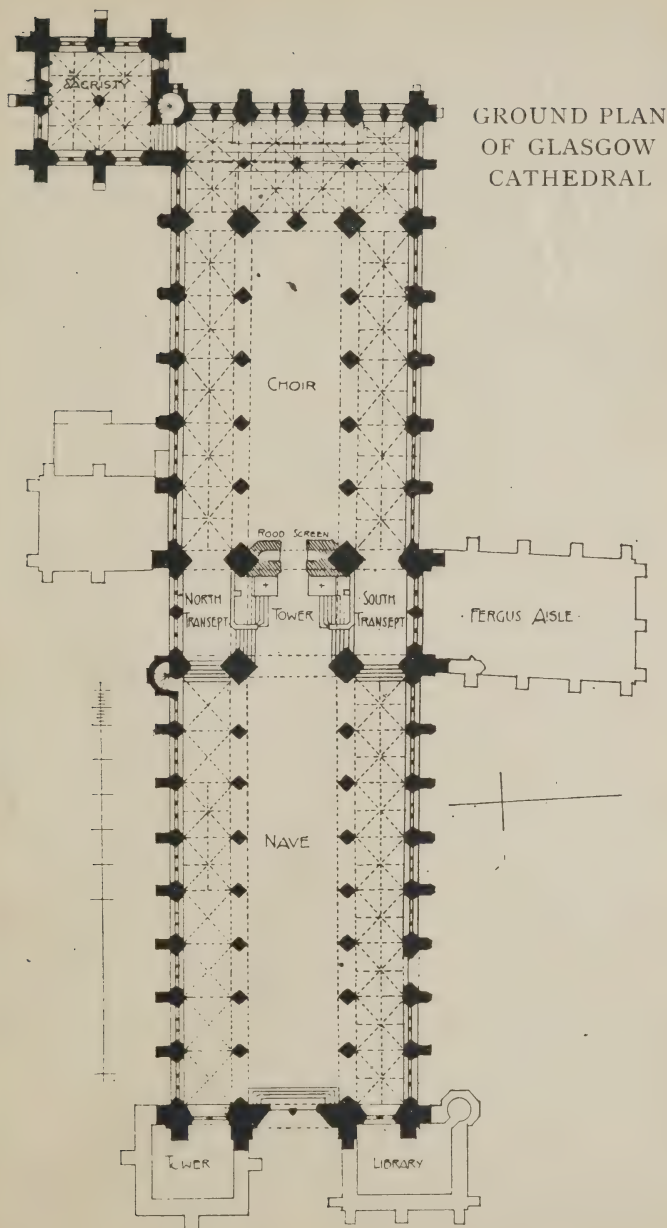
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## DIMENSIONS

(INTERNAL)

Total length . . . . .	285 ft.
Length of nave . . . . .	130 ft.
Width of nave . . . . .	63 ft. 7 in.
Width between arcades . . . . .	24 ft. 6 in.
Height from floor to roof . . . . .	59 ft. 6 in.
Height of spire . . . . .	219 ft.
Length of crypt . . . . .	63 ft.
Width of crypt . . . . .	26 ft.
Length of Fergus aisle . . . . .	55 ft. 8 in.
Width of Fergus aisle . . . . .	26 ft. 8 in.





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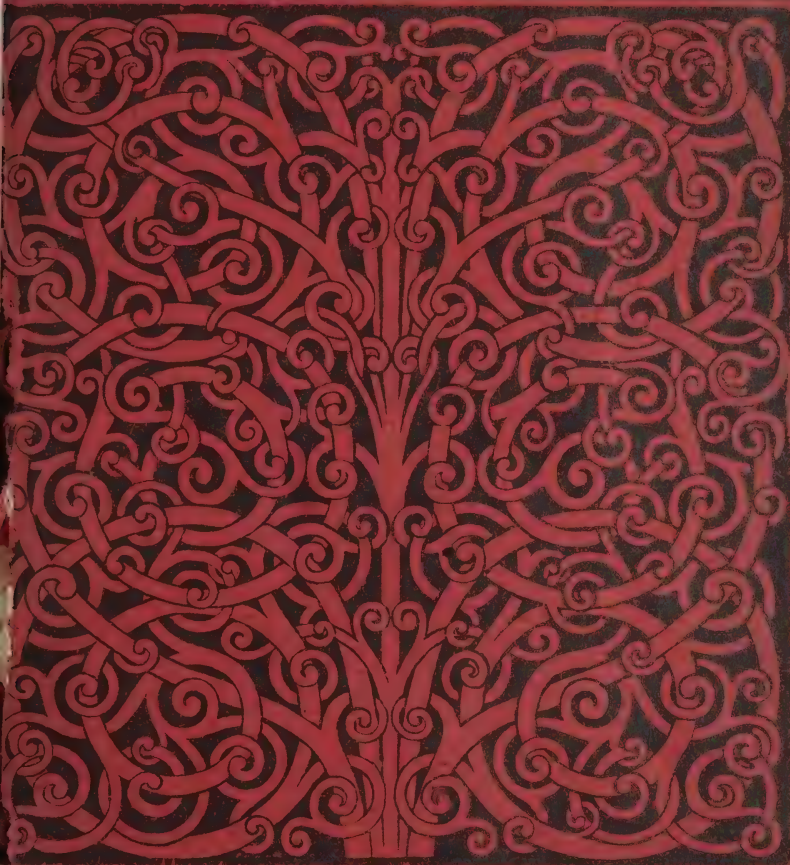
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